

TODAY'S SPEECH

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Today's Speech

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Across The Typewriter

An Essay at Definition

Speech is the practise and study of the principles, problems, methods and history of the influence exerted through spoken communication.

This influence derives from the character, personality, intelligence, purposiveness and knowledge of the speaker, and from the capabilities, needs, and circumstances of the hearers. It also is vitally affected by the circumstances under which the communication takes place.

Speech must be evaluated in terms of the context in which it is delivered, which context is always dynamic. Consequently, no recording of a given segment of speech can ever adequately convey all the essential communicative aspects. Even the most carefully and professionally educated observers who are present on the scene will find it extremely difficult to note all the influences bearing upon the nature of the communication.

In order intelligently to study the process of speech communication, attention must be directed to the speaker, to the auditors (singly and in combination), to the circumstances under which the speech is delivered (both the immediate situation and the broad community situation and attitudes), to the status, prestige and function of the speaker, to the vocal and physical (or gestural) qualities of the delivery, to the diction and linguistic properties of the discourse, and to the cohesive structure of the discourse.

Aristotle's injunction to utilize "all available means of persuasion" reminds us to look beyond the obvious factors in the speaker-subject-audience-situation continuum. The Gestalt psychologists, Kurt Lewin's "field theory," group dynamics, Coutu's "tinsit" concept, Vaihinger's "As If" philosophy, Kenneth Burke's "new rhetoric," Mead's "I-me" concept, Dewey's emphasis upon habits, and other relevant findings by social psychologists invite our attention to factors unavailable to traditional rhetoricians.

Speech is social science in that speech exercises decisive influence in forming mind, personality and social inter-relationships, and in that the effects of any specific process of communication are determined in part by the entire pattern of the culture and community events in which the communication occurs.

This basic fact applies with equal force to all manner of spoken communication — oral reading, group discussion, radio and television speech,

speech and hearing therapy, dramatics, and public address. The key concept is that spoken communication is a total process in context. This concept demands thorough examination and evaluation.

Quotes and Flurries

"We do not see first and then define; we define first and then see." Walter Lippmann.

If you were in a Department of Speech which could offer only five undergraduate courses (and you were free to select them) what would they be?

When is ambiguity desirable? How are analogies detrimental to understanding? Why should persuasion usually be unobtrusive? Where should we draw a line between speech improvement and speech therapy — or should there be no line? Who is going to write a book on Audience Psychology to incorporate what has been learned since Hollingworth's 1935 contribution?

"The only man who behaves sensibly is my tailor; he takes my measure anew every time he sees me, whilst all the rest go on with their old measurements, and expect them to fit me." George Bernard Shaw.

What are the natural vocational outlets for students who have received a sound, general education in Speech? What is your answer to the earnest freshman who asks, "Should I major in Speech?"

Who can suggest a list of 100 books which should be read by everyone before being awarded a Master's degree in Speech? Does such a unified corpus of knowledge in our field exist? How much agreement do we have on the kind of background reading our students should do?

If a theatre director, speech therapist, television producer, parliamentarian and teacher of public address sat down for an evening of "shop talk" what core of interests would they have in common? Would they be helped if a General Semanticist of an enthusiast for "communication" sat in? Are the new Speech Scientists bringing a fresh realization of our underlying unity?

Industrial Relations Techniques

By Brent Baxter

In discussing the relationship of speech to industrial relations, I'll get out on the limb right away by saying that *nothing is more important in today's industrial relations than sound communications*. To demonstrate why I feel it is important, I'd like to illustrate from my experience the many times and ways language either facilitates or frustrates effective personnel administration.

Let us suppose that you have just applied for a job at a plant in your community. We will follow your progress from this point and through your first few weeks on the job. We will try to note in what instances language—spoken or written—plays a significant part.

You are now talking to the employment interviewer. You are telling him about your skills and experience. He wants to know them as accurately as possible, and he also wants to know something more personal about you. What kind of a person are you? Are you likely to be a steady worker? Will you respond readily to supervision? Will you cause friction among your fellow workers? He may have some psychological tests to give him some clues, but largely from *talking* with you, he must draw some conclusions about your personality. As a result, employment interviewers are beginning to do less and less talking in the interview. They are drawing upon new listening techniques to give them the opportunity to hear you talk. Through your words you will reveal many of your attitudes and beliefs. Note here that he is less interested in your free flow of words or oratorical abilities than he is in the *feelings* your words are expressing. He needs to develop unusual skill in properly evaluating your interview.

On the other hand, let's hope that in this interview *you* will find out something about your job and its working conditions. It's a pretty common fact that you probably won't understand very clearly just what this new job is going to be like. It's 10 to one that you will be given a booklet telling in detail all about your new company. But it's one in 10 that you will read it and really understand it. And if the work isn't what you expected and wanted, — if you are "oversold" on the job, — you will become another case added to that monster called "high turnover".

But let us suppose that you and the interviewer came to an agreement and that you are starting

to work. You find your job has a certain classification and rate of pay. Even before unions entered the picture, any program of job evaluation served as a basis for endless argument. I believe that a major reason is the failure of our language to convey accurate meaning. To say that your job requires initiative or careful attention to details is a most nebulous statement. Saying that the job requires a high school education sounds more specific but you really haven't said much about the level of education. However, if the same group of people talk long enough and have had *common experience* about the jobs, they eventually come to some agreement about classifications of jobs.

You probably will receive some kind of training. This may be just to tell you more about the company or it may be to instruct you further about how to do your job. You will attend group classes. Someone will lecture to you. You may see a film. Various ideas will be presented to you one way or another. Certainly training is a major communications problem. If I see any trend in this field it is toward *more direct experience* and less use of words to convey meaning. You learn *on the job with the machine*. You will hear about "theory" only after a variety of first-hand experience. Lectures are falling by the wayside. Learning is seen as a much more active process, — active on the part of the trainee, not the instructor. The training class is not a place for the instructor to show how much he knows. His role is to give you an opportunity to have some new experiences; to find through your own trial and mistakes what works and what doesn't. You no longer are sitting passively; you are learning. We no longer assume that telling you something will do any good. Language is still an important tool but words are used only after we are sure they have the same meaning for you that we intended. At least this is our brave hope.

Well, by this time you are also getting acquainted with your boss. You get your instructions from him; and he gives you training; he advises you as you do your work; he discusses with you the rules about tardiness, safety, days off and so forth. He may speak to you of faulty work. You might say your supervisor is a coordinator of communications. He serves to transmit objectives, policies,

information, skills and knowledge. All this is directed to you. In turn, he tells his boss how things are going, in terms of the product being manufactured, or employee conditions. At his own level in the organization, he has to coordinate with other supervisors. It sounds easy, but what a perilous situation! Endless hours are spent in industry on disagreements and problems that are not real. They are merely creations of faulty communications.

A recent article reported the following trend of events: One morning a foreman found his group of girls on the production line to be unusually cheerful, resulting in some kidding and laughing at their work. His boss happened to drop by at that time and remarked, "I see that your girls are unusually happy today" and with that he passed along to another work group. The foreman was pleased for a minute, thinking he had been complimented on the high morale within his group. He was especially pleased since he did not often get compliments from his boss. Upon thinking about it further, however, he concluded that his boss really was criticizing him for letting his girls cut up too much. He decided he had better take the hint and not allow the girls to kid around as they had been. Over the days that followed, he not only requested them to stop their laughing but also went so far as to suggest there be less talking within the group. Well, if you know anything about psychology of work groups, you have already predicted that the morale of this work group fell off. They became disgruntled with their boss and with their work; production began to slump; there was more time off in the rest rooms for talking among themselves. And to think all of this arose out of a simple case of faulty communications. I insist that cases such as this are not rare; they are *daily* occurrences.

Let's follow your job experience further. You have begun to receive the company magazine. Your payroll envelope contains an extra "stuffer", a note calling your attention to some event or policy. You've been reading on the bulletin board a wide variety of notices. Colorful signs on the walls shout advice to you. The music from the loudspeaker at the cafeteria is interrupted to bring you a special announcement. You receive a letter from the president of the company — not a personal letter — but one addressed to all employees. You attend a meeting where coming events are discussed.

All in all, you are bombarded with so-called em-

ployee information. I have learned of many pitfalls in this area, that at first seems so clear. The most obvious lesson is to use simple words. Even with the best of advice, many company magazines still are not using readable English. Studies using Rudolph Flesch's formula have found many materials directed to employees to be at the very difficult reading level. Apparently knowledge of a principle and a tool to follow it are no guarantee of its being followed. A second pitfall in effective employee information programs is that we may become so concerned over the logic of our statements that we do not pay adequate attention to the feelings or attitudes expressed by our words. In addition to the overt message, our communications reflect our attitudes toward our audience. This subtle attitude may even become *more* important than the content of the message.

This emphasis on attitudes underlying our message leads to the most important phase of any employer communication attempts. Unless management has a sound philosophy of employee relations and has earned a just respect, no amount of information will help. Day-to-day actions and decisions must be in line with what you are saying in any speeches or letters. Employees are quick to notice inconsistencies and will soon lose confidence in anything you give to them. The information program is fighting a losing battle where the workers have become skeptical about your intentions. It's like the story of the psychiatrist who early one day passed one of his cohorts who greeted him with a cheery "Good Morning." After his friend had passed by, the psychiatrist muttered to himself, "I wonder what he meant by that?"

Let's go back to you on your new job. You've received some training and employee information. But information is a two-way street for you as well as your boss. You have the chance of reporting your feelings, either good or bad. You can talk to your supervisor or you can go to your union steward. It's interesting to note here that we have methods of conveying your gripes but relatively few procedures for indicating when you are pleased. General Motors tried to open this roadblock about five years ago by running a contest among its employees, asking them to write a short statement on "Why I Like My Job". The answers revealed employees feeling both by what was said and by what was omitted. Many companies use the more direct approach of sending an attitude questionnaire to each employee. In addi-

tion to this type of survey, employees are sometimes interviewed personally. More understandable results are being obtained by this face-to-face method.

Back on the job we find you have been elected to serve as union steward in your division. You are now in a critical spot of the communications pattern. Your every word becomes important. Through your conduct, you can help to build a pleasant work place or one full of irritations. How will you deal with a foreman who is very defensive or unusually aggressive? Can you recognize a fellow employee who is hypercritical because of a health problem? What will you say to him? Your success will depend upon your diagnosis of each situation; your understanding of human reactions. It will also depend on your own responses. For the most part, you will be relying on your spoken word. Here again, the diction and grammar you use are less important than the feelings you display.

To illustrate this, let's assume you are now part of the union bargaining team, trying to iron out some revisions for the new contract. Management sits across the table. Discussion has been going on for the last two hours without conclusion. You're beginning to wonder if this tenth meeting is going to lead to some sort of agreement. Could you predict whether this meeting is going to be successful or not? Some research by Wesley Osterberg would suggest that you could if you had been listening to the kinds of feelings expressed, apart from the issues involved. Dr. Osterberg sat through many bargaining sessions, carefully recording the feelings being expressed. It soon became clear that whenever one person reacted with aggression, negativeness, the other side tended to respond with more of the same. This led to further defensiveness and the bargaining went from bad to worse. On the other hand, if things are going to end well, you begin to hear such remarks as "What is your feeling on this matter? Do I understand your position to be thus and so? Your point is well taken and I believe your facts are correct." In other words, if my comments frustrate you, you will probably aggress toward me, and I in turn will get sore at you and we will get nowhere. But where every attempt is made to understand each other's point of view, this induces further effective responses from across the table.

These ideas are very similar to Carl Rogers' suggestion to you for the next time you get into an argument with your wife or a friend. Just stop the

discussion for a moment and institute this rule: "Each person can speak for himself only after he has first restated the ideas and feeling of the previous speaker accurately and to that speaker's satisfaction." This rule simply means that before rushing to present your own ideas, it would be necessary for you to achieve the other speaker's frame of reference. You have to listen and understand his thoughts and feelings so well that you could summarize them for him.

The company is pleased to see your ability to work well with others and promotes you to be a foreman. You are whisked off to a training class where you will be shown in detail what your new responsibilities are. Great emphasis will be placed on teaching you what will be called "good human relations". We've been skirting this topic because it's central to most of this story. But I don't know any term that is more used to mean so many different things. Many supervisors feel this means they're being trained to be "nice guys",— all sweetness and light. Other people think of it as being able to get people to do what you want them to even though they're against it. I'd like to define good human relations as more of a *two-way street*. It is those inter-personal contacts in which the needs of *both* persons are benefitted. Neither the supervisor nor the employee is left out of this picture. The supervisor does not have to ignore his needs to run an effective group. Nor does the employee have to submerge his feelings under a domineering boss. It takes tremendous skill on the part of a supervisor who can deal with a problem by getting all the facts *and* feelings in the open and work closely with the employee to a mutually satisfactory solution. It's hard to do and it's even harder to train people in these skills. You need to have a keen sensitivity to expressions of feeling. You need to be quick to judge reactions to you. Therefore, training is directed toward giving you an understanding of the psychological concepts of adjustment. The current trend is to go beyond this by giving you actual practice in handling problem situations in class. Then practice sessions are designed to give you real life experience as the basis for your learning. Note that here again training is turning to providing *new experience* rather than relying on words.

You've come a long way on your new job. You've learned that good communications are crucial to your success. You recognize the hazards of

language. You no longer emphasize the logic of the words but look to the feelings being expressed. You put yourself in the other fellow's shoes to un-

derstand the meaning your words have for him. With these insights, I shall leave you on your way to becoming president of your company.

Speech Problems In Labor - Management Relations

By Mark Starr

Recently there has been a discussion, in *Harper's* and elsewhere, about the tremendous consequences for civilization which followed upon the mis-translation of a particular word used to describe the Japanese reception of surrender proposals. While no such earth-shaking results arise from misunderstandings in Labor-Management relations, they are often serious enough. All of us engaged in the Labor-Management field have to be very careful that the terms we use are being mutually understood. Nowhere else is it more important to remind ourselves of the statement by Thomas Hobbes (1588-1679):

"Words are wise men's counters—they do but reckon by them; but they are the money of fools."

Certainly, whatever skill a union officer may lack in instructing others in good and clear speech, he must train himself to recognize it. If he cannot lay an egg, at least he should be able to tell the bad ones from the good.

One difficulty in the terms used in Labor-Management relations is that they are often words used in an everyday sense which have acquired special meanings in the Labor-Management vocabulary. What *Labor* and *Capital* mean to different people can be illustrated by an ancient story, to wit— if you give a Scotsman a pound note, that is *capital*! But to get him to give you one means *labor*!

Then, too, the terms which are used are loaded words. For example, big business succeeded in getting the workshop which is *closed* to unionists called an "open shop," and even attempted to describe it as "the American Plan." The "closed shop" of the trade union is, of course, *open* to union members. The word "scab" is a word loaded with contempt. "Featherbedding," which is attacked fiercely by many people, often means to the union member a practice whereby the worker is saved from dis-employment. In unpacking the word and its associations, one is compelled to make an investigation into the way in which the fear of unemployment sometimes makes the work-

ers try to create unnecessary jobs or to extend the job they are engaged in because none other is in sight. This, by the way, is by no means confined to organized workers or organized employers.

Owing to skillful propaganda, many intelligent citizens believe that the trade unions enjoy a "labor monopoly." Many more immediately think of the word "strike" when they hear the word "union," despite the fact that the common cold and accidents cause ten times more lost man-hours than do strikes. To many of our fellow citizens, the Taft-Hartley Act is regarded as a new Magna Charta. To the trade unions, it is an act which attempts to enslave Labor, and its bad potential effects have been avoided only because full employment has existed since the time of the adoption of the Act.

These are only a few examples of loaded words. The situation is further complicated by the changing role of the unions. A trade union leader in the organizing promotional stage of his organization has to imitate the politician and arouse unwarranted expectation on the part of his potential members. Since the New Deal period, when Labor and Management have developed extensive cooperation and friendly relationships, the older fighting terms tend to disappear. However, clear language is indispensable to collective bargaining. In many industries, the "asking price" and "the settling price" are as wide apart as the prices asked and offered in a Turkish bazaar.

Paternalism and dictatorship in industrial relationships had their own special terms. The modern union brings its own definition of industrial democracy and applies it through the rights of collective bargaining. It is always prepared to "bury the hatchet" but remembers where it is buried in case of need against an anti-social employer. Effective communication is obviously indispensable in the settlement of grievance procedures and in the drafting of agreements and contracts.

Every phase must be read and understood in its context. In Labor-Management relations, very often a phrase and a term will develop its own definition in actual practice. For example, the Wagner Act said that the employers must recognize the union. In some cases, this was reduced to a formal telephone call by an obdurate employer. But, bit by bit, the National Labor Relations Board made recognition include collective bargaining in good faith by both sides. However, this was only slowly established by and through individual cases of specific applications of the phrase.

Of course, there are some words which cannot adequately be defined. Who shall say what is "a fair day's work" for "a fair day's wage?" There are a thousand-and-one complicated factors, such as the working conditions, the prosperity in the industry, the available supply of workers for a given job and the relation of all these to the expected rate of profit and the going wage rate based upon a changing standard of life. Words are obviously the counters of the wise, and only the money of fools in such a complicated situation.

To come to a more hopeful part of our consideration, it is well to note that an alert, active union will educate its new and old members about their rights, duties and responsibilities. They will train their members to organize their thoughts in public speaking classes so that they can become capable exponents of the principles of trade unionism. Just as importantly, alert, active unions will teach their members the elements of parliamentary law, so that democratic procedures will operate in the union and in the election of union officers. Parliamentary law, properly applied, can prevent infiltration and capture by a Communist caucus. It can also prevent the arrogation of power by a union officer or by strong-arm men who wish to muscle into control of the labor organization. In some cases, such as in New York at the present time, the unions help their Spanish-speaking members to understand English. The classes learn the English language, the rights of citizenship and trade union principles simultaneously.

The diversity of language is a real handicap to the mutual understanding of workers in different lands. From personal experience and practical use in many countries, including Soviet Russia, Europe and Japan, I would advocate that the trade unions prepare their members to become

expert in the international auxiliary language, Esperanto, so that they can overcome the barriers of lingual diversity and help to eliminate the old stereotype words based on racial and nationalist discrimination.

In line with the progressive elements in our society, trade union educators have to fight the current degradation of words and values created by the mass media. As adults, we can tune out the hucksters' hectoring to try and buy on radio and TV. However, as people interested in education, we have a more difficult job when our children, with no previous standards, are exposed to this constant debilitation of the public taste. In the old days, the home, the church and the school were basic factors in shaping attitudes. But now, apparently, it is the comics, the movies, the radio and the television. You have only to think of what Hollywood has done to the Bible stories of John the Baptist, Samson, David, Jonathan, and the rest of the old Biblical heroes, to see the difference between what our youngsters are exposed to in modern times and the stories we were told in the old-time Sunday School. Our historical novels have to be spiced with sex — in centuries far enough back to escape the attention of Boston's Watch and Ward Society. Our book stalls are too often smorgasbords of passion.

Bernard De Voto, referring recently to the radio announcers' king size portions of sticky verbal goo, said the huckster mind was like a diseased pancreas which converts everything to sugar.

Surely, minds encrusted with fossil ideas from the tribal stone age are more injurious to human happiness than "dishpan hands." There is a more sinister darkness upon the face of humanity than "five o'clock shadow." Soap operas, while aiding cleanliness, give no clue to saving the sons and daughters of their hearers from destruction.

Please do not think that I oppose cosmetics and good clothes, but the hucksters have spoiled our sense of values and misused our language. The American home with its lush furniture and its wonderful gadgets, inhabited by all the never-aging fashion models who have used all the cosmetics and all the laxatives which the ads have suggested to keep themselves from malodors, from halitosis, from spinsterhood, from unpopularity, and so forth — this home, too, is no proof against the atomic bomb of a possible World War III. It will not matter if the winding sheet of civilization is tattle-tale grey or not.

But teachers and parents are fighting back. We can use education and its handmaid speech as an agency for progress. Let us here highly resolve that education in speech shall be used to remove ignorance and fear and to help men and women

unite in world-wide cooperation as well as to secure more effective cooperation and mutual understanding in Labor-Management relations at home.

Speech And Economic Efficiency

By F. Kenneth Brasted

Some years ago the Educational Policies Commission of the National Education Association made the following statement on the importance of speech:

"The spoken word remains, for the great majority of American citizens, the principal channel of receiving and giving information and of exchanging ideas and feelings. . . it has been estimated that speech is the basis of 90 percent of all our communication, leaving only 10 per cent for writing and reading."

Every phase of modern life requires the ability to speak clearly, concisely, correctly, and effectively. Without this ability it is difficult to achieve economic efficiency.

Since the first days of the telegraph we have excelled in the development of the mechanical tools of communication. But, in spite of untiring efforts, we are still too often inept in the communication of ideas.

Earning a living — attaining economic efficiency — becomes more complex each day. The individual develops all too frequently a deep-seated sense of loneliness, insecurity, frustration, or even a neurosis. To overcome this trend, we must have improved communication between individuals.

More and more we see increased use of discussion or conference to arrive at managerial or supervisory decisions. This helps achieve clarity of directed effort. When decisions have been reached, we then depend upon good oral communication to transmit the decisions and to put them into action. Industry is more and more recognizing the importance of this part of human relations and is daily increasing its use of face-to-face contacts.

Oral proficiency has become a most important factor in employee relations because adequate

two-way communication gives the employee a sense of participation. You may be interested in my organization's recognition of this importance of communication. The National Association of Manufacturers has published one research study and one pamphlet on this subject. They are "Effective Communication In Industry" and "Employee Communications". We also have conducted 195 Two-Way Employee Communications Clinics across the country.

Oral proficiency is not only important in industrial relations but also in public relations. We see an increased emphasis on understanding and participation through panel discussions and personal contact.

A few weeks ago, speaking at a meeting of a conference on marketing of the American Management Association here in New York, Walker A. Williams, Sales Manager of the Ford Division of Ford Motor Company, said:

It is a curious fact that the public which has been quick to applaud our inventive and productive genius has been slow to recognize the miracle that has been accomplished in the other half of the economic equation — distribution.

Mr. Williams went on to develop the thought that a lag in sales training was acting as a curb on U. S. growth. He urged that *salesmanship* be given its rightful place in the curriculum of every high school and college which offers a general education. Certainly, there is no area of work wherein oral proficiency is more a *must* than it is in successful salesmanship.

We have, then, briefly considered a few *broad areas* wherein speech is a vital factor for economic efficiency; namely (1) arriving at management or supervisory decisions and the transmittal of the decisions; (2) employee relations; (3) public relations; and (4) salesmanship. Now, for a moment

or two let us consider some of the personal aspects—how does oral proficiency help the individual achieve economic efficiency?

Social development of the individual must precede or at least accompany maximum vocational expansion. No longer can personality, poise, and appreciation of gracious living be considered as an area apart from the world of work. American standards, elevated by our educational system, and through every media known to enterprising business and industrial salesmanship, now demand this training even in the so-called lower brackets. The day laborer, with vision to see above the ditch he digs or the cement he mixes, finds that opportunities for advancement come more readily to those who are qualified personally as well as technically. Certainly an effective speech pattern is part and parcel of the individual's cultural and social development.

The individual, before he gets his first and any successive job, must go through the process of an employment interview. To be successful in the interview, he must have faith and belief in himself, he must have abilities which the prospective employer needs, and he must be able to "sell"

himself. The employer will judge the personality—and in many cases even the ability—of the job applicant by his speech pattern. There are, of course, exceptions to this situation, but, by and large, oral proficiency is a dominant factor in securing a good or better job.

Oral proficiency next aids an individual in his adjustment to the job. It would be platitudinous to state that brains and ability are necessary to fill the good jobs. Let's start with the premise that a person cannot get further than his abilities permit. The problem most have is to get *that* far. Few will get that far without oral proficiency.

The fullest self-development, the building of self-confidence, and the widening of one's helpful contacts, all depend to a large measure on skill in speech.

In this discussion I have directed my remarks chiefly toward economic efficiency in business and industry. The same line of reasoning could be very easily applied to the professions. The most successful lawyer, the competent doctor with an encouraging and calm bed-side manner, the clergyman who packs his church at each service—all these are usually masters of the best in oral expression.

Speech Among The Bankers

By Austin J. Freeley

Bankers—inherently concerned with obtaining a return on their investments—have found that an expenditure of their time and money on speech training pays dividends.

It pays dividends to such an extent that individual bankers, banks themselves, and their association, The American Institute of Banking, have seen fit to place considerable emphasis on speech training.

The American Institute of Banking is a fifty year old organization designed by the American Bankers Association for the purpose of providing in-service training in banking. Chapters of the AIB are located in all major cities across the nation. The educational program of the AIB is supported by the various banks and provides a series of evening courses in banking subjects which lead to standard and Graduate certificates.

As a regular part of the educational program, the AIB provides a course in public speaking and

a variety of opportunities for continued speech work beyond the classroom.

I will review here the program as it exists in Boston. This ties into a national program at many points and is roughly paralleled by similar programs in all major cities.

The first step is the public speaking course which is taught by someone from the speech department of a nearby college or university. Meeting for two hours at a time two evenings a week this course is comparable to the beginning public speaking course offered at most colleges or universities. Enrollment is usually held to twenty or twenty-five. The conduct of the course is entirely up to the instructor with one exception; the students must pass a written test on the text provided by the national office.

The students are older than the average college student and tend to progress rather rapidly. As in many cases all or part of the tuition is paid by the

banks and grades are reported to the banks, there is a certain pressure on the student to make good.

This one course is the extent of the formal speech training provided by the AIB. However, many of the bankers want to continue their speech work. To meet this demand the Boston Chapter established the Public Speaking Club some thirty years ago.

Membership is by invitation and is limited to fifty. It is open only to graduates of the public speaking course. The club meets one evening a month for dinner. A typical program is so arranged that a toastmaster introduces each member present, who then gives a speech. During the course of a year the program is sufficiently varied to give each member experience with several different types of speeches.

Following an evening's speeches the critic — always a speech professor from some college or university — gives an evaluation of each speech. Usually the evaluation is followed by a brief lecture on some of the principles of effective public speaking.

Since bankers enjoy competition as much as anyone else, two incentives are added to the Club's program. Each evening the critic is requested to select the two best speeches and these speakers are awarded free dinners. At the conclusion of each year the Oscar B. Colley, Jr. Memorial Plaque is awarded to the banker who has done the best job of speaking throughout the year. This is a rotating award named after a member of the Club killed in World War II.

Another aspect of the public speaking program is the annual national public speaking program. This event, now in its 27th year is endorsed by A. P. Giannini, the late California banker, who established a \$50,000 endowment fund to provide prizes for the contestants. This is supplemented by an annual grant of \$3,000 by the Bank of America National Trust and Savings Association.

Each local AIB chapter is urged to hold a contest and select a candidate. The country is divided into twelve districts, each of which conducts eliminations to select one speaker to enter the national finals. The theme of the speeches this year is, "The Responsibility of American Banking in a Changing Economy." Last year's winner was Mr. Francis M. Keeley of Boston.

In recent years it has been found that the Public Speaking Club is too limited to take care of the

demands of Boston bankers. Consequently the National Shawmut Bank of Boston has established a chapter of Toastmasters International for its employees. As do other Toastmasters Clubs, they meet each week and operate on a schedule which permits each member to speak every week.

In addition to public speaking the various chapters of the AIB have debating teams. The debating teams are in competition for substantial annual prizes donated by Jesse Jones, a leading Texas banker and former Chairman of the Reconstruction Finance Corporation.

As bankers are used to working with figures there is a very elaborate system of handicapping involved in the national contest. The country is divided into four districts and district winners are determined on a basis of wins with a system of points to break ties. The point system takes into consideration such factors as unanimous or split decisions, the use of new questions, new side of a question, and use of new speakers. The size of chapters is also considered and the number of debates a chapter must have in national competition is determined by the chapter membership — thus a large chapter must have more debates than a small chapter. For example, the Boston team was undefeated this year, but still had to go through a play-off debate with a team it had previously defeated but tied in points, in order to qualify as Eastern champion for the national contest.

The quality of AIB debating compares very favorably with inter-collegiate debating and the bankers are convinced that it pays rich dividends to the participants.

It is significant that such leaders as Giannini and Jones, such organizations as the American Institute of Banking and the American Bankers Association, and thousands of individual bankers have examined our field of speech and found it passed the pragmatic test and does pay dividends. The amazing thing is that they have arrived at this conclusion and established their programs with a minimum of help from us. Certainly we are remiss in selling our profession. Here we find one business group that has demonstrated to its own satisfaction the value of speech work. It is our obligation to the speech profession and to the community to make our services more widely available.

We have a good product and we need better salesmanship to sell that product to the public.

The Speech Of The Moment

By Richard C. Reager

Everyone, at one time or another, is called upon to 'make a speech.' Usually such talk is not formal, does not require special preparation or training, and involves no inherited talents or powers. The speeches of everyday life are the conversations in our living room, the family discussions at the dinner table, a statement or announcement made at a club or church meeting, an opinion which we express to friends. In fact, every life experience is, in a sense, a speech experience. We use (and should use) the mechanics of oral communication in all life situations — from the first greeting given when we awaken, to the last "Good night" which is said in our home.

Most speech teachers suggest that these everyday speech situations should be known as Impromptu speaking. Yet, while this type of speech activity is generally recognized as being important, I feel that too little emphasis is given in our university and college speech classes to this informal type of communication training. We still emphasize the need for formalized speech instruction in the so-called prepared speech situation, and give too little time to training for the Impromptu activities of ninety-nine percent of our students. While I am not opposed, in principle, to training for formal speech situations, I cannot agree with Thonssen and Gilkinson, who say. . . "Skill in the presentation of prepared speeches is the indispensable condition of effective impromptu performance."

Too few men and women, and I might add parenthetically, too few teachers of speech, realize that so-called formal speaking is limited to very, very few people. Yet, most of the men and women I have met in thirty-five years of teaching consider speech as something formal, as something to be previously prepared and able to be given by only a talented few. This formal speech is something which they feel they never, never would be able to give. When I ask why they feel this way they reply, "Well, I was taught in high school (or college) that one must always prepare adequately for every speech situation."

Now, this would be true if the speech activities of most of us were always formal speech situations. But that is not true. What is true, is that every person is continuously called upon to express ideas, or as Russell Lynes stated it, "Scarce-

ly anyone who plays a part in the life of a community escapes that dreadful moment when he finds himself on his feet in front of an assemblage, his mouth open and his mind suddenly quite empty. The impromptu speech is a nightmare for most people. Politicians revel in them; the rest of us shrivel at the very thought of that, 'Won't you please say a few words?'"

The question is, what can be done to help these people? First, we can discard the philosophy, so long prevalent in speech classes, that all good speech is formal speech. Second, we can stress the importance of knowledge and training *in and for* The Speech of the Moment.

Lionel Crocker reminds us, "The ability to speak without any specific previous preparation is one to be cultivated by everyone who would take an active part in the common life. Every day we find ourselves in unforeseen situations where a few words spoken impromptu may bring about a desired action. When a person is called upon suddenly to speak, his mind seems to be stunned for a moment, and unless he is on his guard, he may shake his head, implying that he has nothing to say." This situation is so obviously true for so many people that it is important that everyone have a Code which he can use when the Impromptu speech situation arises. I would like to suggest that there is such a Code. It is simple, direct, and efficient. When used, it will help everyone to do a better job in the communication of ideas.

This *impromptu Code* has four simple steps:

1. Determine a point of view and state it
2. Justify the point of view you have expressed
3. Use the point plan in developing your point of view
4. Summarize your main ideas, restate your point of view, and stop speaking

As I have stated in my book, *You Can Talk Well*, "The use of this Code presupposes that all will be willing to state a point of view and be definite about it. Too many act as though it is difficult to make up one's mind as to where he stands on a given proposition. We should be either for something, opposed to something, or have no thought about it whatever. In any case we should state the opinion we have."

"Having stated a point of view naturally, we should be able to justify its statement. Our opinions should not be given lightly or without thought. Our reading, our experience, our thinking and analysis of current affairs should give us background for whatever thought we have about any question."

If we use the Code, we will support our point of view and develop the thoughts we wish to express by stating one point at a time. For example, if we are in favor of a plan, we might say: "I am in favor of this plan. My first reason is," — and then give it. You would continue, after your first point, by stating, "My second reason is," — and so on until you had finished the presentation you wanted to make.

Likewise, if we are opposed to the measure being discussed we might say, "I am opposed to this measure, first, because . . . ; secondly, I do not believe. . . .", etc.

Naturally, a good many people are perfectly honest when they say they have no opinion about any matter under discussion. In which case when they are called upon to contribute an idea and have none, they should arise and simply state, "I have no opinion on this matter." Having done this, and without any form of apology, they should then sit down. It is not my thought that everyone should cultivate omniscience, nor is it the purpose of this article to urge everyone to talk all the time. It is only suggested that if and when a point of view is expressed about anything such opinion can be more effective and make greater impact by use of the principles of the Impromptu Code.

Much of the dry speech and uninteresting conversation we do hear are filled with generalizations and non-sequitor reasoning. Too, much of everyday speech has little color, impact, or sincerity. People who attend business conferences rarely talk to the point under discussion. Few of us use a plan, or are definite in expressing an opinion about controversial issues. Even conversations run on and on without much value resulting from the comments made. Walter Hoving, prominent New York business executive, made a statement in 1940, which is as true now as it was then. He said, "... Speaking clearly, coherently, and properly is a skill not possessed by many people. And yet it is basic and absolutely essential if you desire to make progress in business. There are extraordinarily few men and women in business today who can speak clearly and forcefully. . . .

"Most of the planning, of the presenting and developing and deciding on ideas, is done verbally in meetings of small groups of men. The man who can present his ideas the most effectively has an immeasurable advantage over the man who wanders from the point, who hesitates and fumbles and appears to lack faith in his own ideas."

Since all of us do talk, and most of us too much and too often, it is suggested that we will become better speakers if we learn to be better listeners than most of us are. Then, *if* and *When* we have occasion to speak, we should use the Impromptu Code in order to make our vocal contribution something more worthwhile than is much of the speech to which we now listen.

To teachers of speech, in all areas, it is suggested that we do more training in the informal speech situations which fall to all of us, and that we devote less time to teaching the so-called formalized speech patterns, which so few of our students will ever have occasion to use. For example, it would be interesting to know how many University teachers of speech are instructing young men and women, particularly in the junior and senior years of college life, in the practical speech situation of *How to Have an Interview*. Yet, many college graduates today are not successful in their conferences for employment, because they have never been taught this most important *Speech of the Moment* — the Interview. The Vice President in charge of Personnel of one of New York's largest banks told a group of seniors at Rutgers University that "... you must sell yourselves in the interview. Your college record, athletically and scholastically, may open the door to our office, but once inside you must talk to us; you must answer the questions we ask; you must tell us about your ideals, your hopes, your dreams; you must tell us why we would gain by placing you on our payroll."

The Interview is an Impromptu speech situation. The nature of the experience makes it a *Speech of the Moment*, and I feel that our University seniors can do a better job of making favorable impressions on personnel directors if they have had some practice in this type of speech experience. It should be obvious that this cannot be a prepared speech situation, because every Interview is different. No two personnel directors ever ask the same questions. No two positions ever require the same training. No two applicants for any given job are ever the same. In other words, every Interview is a speech of the Moment and

our University speech classes should train students to adapt themselves to this Impromptu situation by giving training in the use of the Code.

In talking with many college trained men, now in industry, I find that the one thing they miss most in their University speech training was a lack of instruction in how to participate in Departmental Meetings and Group Conferences. Like the Interview, this is another Speech of the Moment. Rarely, if ever, are there prepared speeches for such meetings. Rather those in attendance are asked for opinions, points of view, and are urged to participate in the general discussion being held. There is nothing formal about

such Conferences. Likewise, there is little which is formal about most everyday speech situations. As Harold Zelko says, "A large part of our speaking is the informal exchange of ideas with others. Much of this is not consciously prepared and takes the form of daily conversation and casual discussion with business associates during the workday."

The Interview and the Conference Meeting and Discussion are only two Speeches of the Moment. There are countless others which all of us have to give, and do give, as long as we live. To prepare men and women for this important part of their speech training is indeed a challenge to our profession.

How To Prepare A Talk

By James H. Henning

There is no magic formula, no stock short-cut which will automatically result in a well-composed speech. Effective public speech is an art based upon a solid body of theory that has developed over a period of two and a half thousand years. As such, it is not to be picked up in "ten easy lessons" or by no lessons at all, nor as the result of one brief article such as this. So I can do little more in the space allotted to me here than to suggest some basic principles as guide posts and to offer a simple, but sound method of procedure which should improve your ability to prepare a speech or talk, and which should make it easier for you to accept invitations to speak and do a better job of that speaking, at least so far as your preparation is concerned.

First, let me discuss some basic principles upon which all speech composition must be based, then I'll get down to brass tacks.

The conceptual and philosophical basis of speech must be that it is *not* a set of rules, *not* a series of directions, but is a *method*, entirely functional, by means of which men seek to dissolve conflict, arrive at solutions to problems, control their environment, and move society in socially desirable directions.

Good speaking presupposes and requires broad knowledge. Speech itself deals with method of communication, not with subject material. The subject material of speech must come from areas other than speech. This makes the subject matter

of speech limitless, because every possible subject known to man is adaptable to rhetorical methods for the act of communication.

But knowledge alone does not produce skill in communication. And by "skill" I mean much more than the development of a good voice and the ability to make nice gestures. By "skill" in speech I mean the complete speech act — choice of material, organization, style, delivery, and memory, for speech is a five-fold act and is incomplete if any of its five parts is missing. This five-fold concept of speech was established implicitly by Aristotle in his *Rhetoric* and explicitly by Cicero in his *De Oratore*. It is still basic and fundamental. These five divisions of the rhetorical act still are:

1. Invention — which means the choice of material, the selection of ideas, the method of supporting or establishing their truth, the adaptation of that material to the particular audience situation, the determination of a purpose for the speech, the framing of an audience response, and the consideration of negative instances or contrary ideas.

2. Arrangement — the organization of the material into coherent form, clear relationships, unified and harmonious effects in terms of the audience situation, the occasion, and the purpose of the speaker.

3. Style — which concerns itself with the selection of words with which to express the ideas selected, and the arrangement of those words into sentence form in such a way that the result will be

clarity of meaning, forcefulness of expression, and exactness of idea.

4. Delivery — which has to do with the vocal and physical aspects of the communicative art, the factors of articulation, pleasantness, correctness, and audibility of voice and the utilization of gestures, facial expressions, and bodily posture which will aid in the communication of the ideas being expressed.

5. Memory — which in classical times had a different meaning than it has today. Then it meant the ability to remember knowledge learned. Today it means somewhat the same thing, of course, in that he who can remember his knowledge best has much of it available for ready use in speech situations. But it also refers to the memorizing of outlines, the ability to think on one's feet, and to extemporize readily.

A summary of these five aspects of rhetoric leads us directly to the conclusion that speech is the integration of words, voice, and action for the purpose of effective communication of thought (ideas) and feeling (emotion or aesthetic responses).

When we attempt to apply this definition of speech to a public speech or talk, it is necessary that we recognize the principle of *Specificity*. A speech is not just anything prepared for anyone by anybody for just any reason. A speech involves a particular person, speaking to a particular audience, on a particular subject, for a particular purpose. It is true that it represents the integration of words, voice, and action for the purpose of communicating thought and feeling, but it is likewise true that a specific individual is giving the speech, that it is being given to a specific audience, that is prepared on a specific subject, in order to accomplish a pre-determined purpose.

The above suggests that the public speech must be meticulously prepared, and that is true. Ideas must be carefully chosen, their organization must be cogent, the language used must clarify the meaning as it is uttered. All this is true because of the very nature of the public speech or talk. In ordinary informal social speaking, if the listener does not understand he can ask a question, make a comment, or indicate disagreement. In the public speech situation the audience cannot ask questions, nor can they take time to reflect about some statement the speaker makes, because, if they do, they miss what is now being said — the speaker is going on. Thus some of what is said is lost to the listener.

Finally, the principle of speech content must be mentioned. Stated categorically and without reservation, that principle says: *no speech is better than the ideas that go into it*. This does not mean, of course, that the other four phases of the speech act are unimportant, but it does mean that no amount of organization, style, or delivery techniques can compensate for a lack of worthwhile ideas — something important enough to say.

At the outset, let me urge you to begin your preparation well in advance of the date of the speaking occasion. A good speech is a creative process. Very few speeches are the result of a sudden inspiration, a complete and wonderful effect of a sudden cause. Most speeches grow with time. And the shorter the speech, the earlier the preparation should begin. In short speeches every word, every idea counts. Compositionally, a short speech is much more difficult than a long one.

As to the method to follow, again let me remind you that I have no short-cut, no magic formula to offer. I present to you only a simplified method which I believe is sound. Speech preparation begins with the speaker himself: what he is as a person, his attitudes, his knowledge, his thought processes and patterns, his character, his integrity. Long ago Aristotle stated for us the three and only three modes of persuasion: (1) *ethos* (the character, intelligence, and good will of the speaker himself); (2) *logos* (the logical content and consistency of ideas — in short the truth); (3) *pathos* (appeals to the emotions for moving people to action). Of these, Aristotle pointed out, though logic is the heart and soul of the inventional process, the character of the speaker himself is perhaps the most potent of the three in its effect upon an audience. I could write at length on this one phase of speech preparation, but I shall forego the temptation except to say: if you are going to give a speech, become a person worth listening to, if you are not already. Keep yourself alive beyond your professional walls by reading provocative literature, listening to good music, attending worthwhile drama, and maintaining an interest in art. Avoid associating with people who are social parasites, wasters of their and your time, and intellectual bankrupts. Avoid those who are willing to gamble away their lives for small stakes, temporary values, and immediate pleasures. Learn to keep yourself mentally alert and generally informed.

Assuming, then, the worth of the speaker him-

self, the preparation of a speech moves through certain definite and chronological stages or steps. First, the selection of a subject and the determination of the material, the ideas, that will go into the development of that subject. Second, a careful analysis of the audience situation. Third, deciding upon a definite purpose for the speech. Fourth, determining and phrasing the particular response to be sought from the audience — that is, what you want the audience to do as a result of this speech. And fifth, adapting the materials selected to the audience response being sought.

Richard C. Borden, in a small book called *Public Speaking as Listeners Like It*, states that in preparing the speech, the speaker must anticipate four definite audience reactions and take steps in his planning to meet and overcome them. These four reactions, according to Borden, are:

1. Ho hum. (When the speaker is announced)
2. Why bring that up? (When the subject is revealed)
3. For instance. (Quit being general and give some examples)
4. So what. (What do you want *us* to do about it?)

While this is an oversimplification of the speaker's compositional problems, it is nevertheless suggestive. Actually the speech preparation process can be likened to the procedure followed by your doctor when you visit him with an unidentified ailment: (1) diagnosis; (2) analysis; (3) ingredients; and (4) sugar coating the pill. These last two (No. 3 and No. 4) might be called the "prescription".

In proceeding with the diagnosis step, certain questions will suggest the process involved here. The prospective speaker needs to ask himself, for example,

1. What is the occasion?
2. What am I qualified to speak on to this group?
3. How long am I to talk?
4. How can I adapt to this particular occasion a subject I am qualified to speak on, and then adequately discuss it within the limits of time at my disposal?

After arriving at answers to such questions as the above, the second step — analysis — begins. Here, again, certain questions suggest the method.

1. What is the audience situation? (Technical, popular, mixed, etc.)
2. What will be their attitude toward me

personally?

3. What will be their attitude toward my subject?
4. In view of the type of audience and their attitude toward me and my subject, what, specifically, can I expect from them in the way of a response to my speech? (open-mindedness, agreement, action?)
5. What, then, should be the purpose of this speech? (Merely to entertain; to inform only; to drive at conviction; attempt to move them to action?)

The proper answers to these questions provide the speaker with a subject which is chosen to fit the occasion and time limit; a knowledge of the type of audience he will face and its attitude toward him and his subject; and general information as to what he will try to accomplish in this particular speech.

Now it becomes necessary to determine the ingredients of the speech which will work toward the accomplishment of the purpose the speaker has selected and obtain the audience response he has chosen. Here the question is: In terms of the audience situation, the occasion, the time limit, my purpose, and the audience response, what ideas will I present and what will I omit? This usually is the most difficult question for the speaker to answer. May I suggest a fairly simple yet sound method of arriving at its solution. First, I would suggest that you phrase what I call a subject sentence. A subject sentence is merely a sentence beginning with the speech topic itself as its subject and a statement of the speaker's attitude toward his subject as its predicate. For example: Tariffs should be abolished. That is a subject sentence naming the subject, tariffs, and stating the speaker's attitude toward his subject: should be abolished. Any subject sentence, of course, should be stated within the framework of the general purpose of the speech. If the general purpose is to instruct, the subject sentence should be stated in terms of instruction. For example: Personnel work is interesting. If the purpose of the speech is to convince, the subject sentence would indicate the purpose by its phraseology. For instance: The war in Korea should have been fought to a military decision.

When the subject sentence has been properly phrased, the organizational pattern of the speech will emerge rather clearly if an imaginary "because" or "since" or "as shown by" is added to it

and then each of the major reasons for making the statement in the subject sentence is set down. Again I illustrate: My general purpose is to instruct. My subject sentence is: Driving an automobile is a complicated act. By adding the word "because" to the subject sentence, I find that three very definite divisions of the speech are revealed: I. It involves the integration of many complicated physical acts; II. It requires concentrated attention; III. It demands good judgment in making instant decisions. This creates an organizational picture as follows:

General Purpose: To Instruct.

Subject Sentence: Driving an automobile is a complicated act.

(because) I. it involves the integration of many complicated physical acts.

(because) II. It requires concentrated attention.

(because) III. It demands good judgment in making instant decisions.

With the major divisions and logical structure of our speech thus determined, we can now proceed with the amplification of each of these major divisions by using examples, comparisons and contrasts, illustrations, facts, statistics, statements from authority, and so on as needed to round out the discussion of each point or to establish its truth. The organizational picture, however, has been determined by the statement of the subject sentence.

Finally, there is the question of how will I introduce my speech and how will I conclude it? We need to remember that an introduction is (1) to establish audience contact and place the speaker and the audience on an equal footing — common ground; (2) to arouse curiosity and interest in the subject to be discussed; and (3) to open the way to the discussion of the first point in the speech itself. And the conclusion should summarize, reiterate, amplify, or drive home the speech and its major ideas and purpose.

This leaves the fourth step in speech preparation to be taken care of: sugar-coating the pill to make it palatable — to get it down easily. May I suggest that the sugar-coating should not in any way destroy or neutralize the essential ingredients of the speech? And I venture to state boldly that the sugar and sweet-tasting stuff should never be substituted for the basic ingredients themselves. To change the figure a bit, remember that the pants on the lamb chops will never become an acceptable substitute for the meat of the chops

themselves, even though they do make the chops nook nice and, if you wish to use your fingers, easier to handle. Sugar-coating of the speech pill simply means the utilization of certain basic techniques designed to make the accomplishment of the audience response both easier and more certain. Can I disarm the audience through the use of good humor? Can I show them the easy, profitable, or effortless way to acceptance of my ideas? Can I appeal to their happiness, comfort, wealth, power, health, paternal instinct, safety, or self esteem? If I can relate my ideas to these universal human drives, then my audience is more apt to accept them. Thus I accomplish my purpose in giving the speech, which generally is to move society in socially desirable directions, to control my environment, to resolve conflict, to improve and perpetuate the democratic processes.

Let me summarize all of this in capsule form:

- I. Have something to say that is worth saying.
- II. Want to say it.
- III. Plan it and organize it in terms of your particular audience.
- IV. Direct it toward accomplishing a particular objective.
- V. State your ideas in simple, concrete, exact language.

The final result should indicate to the audience that the speaker is well informed on his subject, that he has selected worth-while material, that his ideas are for *this* audience, that his material is well organized, that he has sufficient evidence and reasoning to warrant his conclusions, and that he respects his hearers.

George Pierce Baker summed it all up in "An Open Letter to Teachers" when he wrote: ". . . Ideal public address means. . . significant thought presented with all the clearness that perfect structure can give it, all the force that skillful understanding of the relations of the audience to speaker and subject can give, with vivid narration and description, a graceful style, and an attractive personality. . . . The secret of public address today is then: Have something to say; something you wish to say; something you wish to say so that those who hear you shall understand and act as you desire. . . . Select from (your) own experience or wide reading that aspect of a current topic which will most interest the audience. . . . or which (you) are best fitted to present to that audience; . . . plan the presentation of it well; . . . and make the product reflect in thought and phrase the individual behind it."

That First Awful Minute

By Earl H. Ryan

A short time ago a gentleman who has been very successful in business consulted a speech teacher. He was in trouble. He had to make a speech and was so frightened of the prospect that he had come for professional help. Did the businessman know what he wanted to say? Of course he did. Did he know the composition of his future audience? Again he did. His speech was carefully prepared, organized and written. There were good notes to aid him in his delivery — but he was afraid to begin the speech. Every time he thought of getting up before that audience and beginning his address he had an attack of nerves. Finally he told the speech teacher, "If I could just be sure that I'd successfully get through that first awful minute, I think I'd be all right."

Speakers, almost without exception, do live through that first minute of panic. This feeling of fear is such a harrowing experience, though, that only by studying what makes it so can we come to understand and control it. The speaker has been called upon to make a display of himself before an audience. He feels responsible for the delivery of a message and for the enhancement of his own reputation. The speaker is in an atmosphere unusual for him, for he does not often speak to large conversations and in small groups where first names and an informal atmosphere prevail. Now he faces a larger audience and his nerves, heart and mind respond to this greater challenge by being unusually alert, almost oppressively so. Questions flood his mind. Can he make himself heard? Will his voice quaver? Will the shaking of his hands and knees be noticed by the audience? Our speaker is very busy taking inventory of his discomforts when he might well be doing something more constructive with his mind.

As the speaker approaches the position from which he is to make his speech, his mind should be occupied with the evaluation of his audience. A few seconds spent standing quietly before the audience will give him an opportunity to answer some very important questions for himself. Is his audience hostile, docile or merely somnolent? Where are the people he may choose to watch as his speech progresses — his weather vanes. What is happening in the audience, to which he can refer in his opening sentences, that will make the

beginning of his speech sound completely natural?

It is assumed that the speaker has been asked to address the audience because he has an established reputation, a point of view, or message with which the audience wishes to become more intimately acquainted. Since the speaker presumably has a message he wants to leave with the audience he will do well to concentrate on the message and the most effective way of delivering it. At this point the more he concentrates on his message the less he is likely to fret about the physical and nervous discomforts he is experiencing. The more the speaker loses himself in his message and the effects of the message on the audience, the less time he will have to worry about himself and the sooner the discomforts will subside.

The feeling of fear at the beginning of a speech is a normal part of speaking before an audience. This fear is caused by the desire to succeed and like most fears can be rationalized and directed into productive channels. The speaker must be prepared to get on with his speech, for as he progresses with his presentation these physical and nervous forces can be directed to the forceful delivery of his message.

One of the best ways to begin a speech is to tell a short, pithy, relevant anecdote or story which ties the audience and the speaker together in the enjoyment of humor. When the speaker can effectively use this device he may find that his major tensions diminish and that he has greatly increased zest for the delivery of his speech. It is always a good idea to pre-test the anecdote or story in an effort to make sure that it will get the reaction desired, for there are few experiences more disconcerting to the speaker than to have a story backfire, or worse, to get no reaction at all.

At the outset of the speech the beginner may feel that his main objective is to hurry through the words he has to say and get the speech over with. Most seasoned speakers have a tendency to move more slowly through the opening parts of a speech, so as to avoid slips of the tongue or mangling of the tagline of a story. During the opening seconds of your speech use a moderate rate of speed. Talk faster later in the speech if necessary, but hold down your speed at the beginning. By speaking slowly and deliberately you will find that the voice quality and flow of words

will be improved and these in turn will tend to bolster self-confidence.

Many speakers find that the use of a chart, picture or other device helps them to get started with their speeches without great nerve strain. Sometimes it helps a lot to use a blackboard on which to make a drawing or sketch or an outline of the talk. Any device which helps the speaker to make a natural and relaxed beginning and centers the attention of the audience on the subject of the speech is a valuable aid. More complex forms of visual aids, such as projecting still pictures on a screen or the use of short motion picture or film strips may prove to be extremely valuable in keeping the attention of the audience on the subject and off the speaker until he is able to adjust himself to the speaking situation.

Up to now we have been talking about the devices that may be used during the opening minute of the speech, but the speaker should be reminded that there are several devices that can be used long before the actual delivery of the speech but which are none the less very valuable and important. The first of these is a careful and complete outline of the speech, or in some cases a complete script of the speech. Whether the speaker can work from an outline or whether he needs a complete script of his speech will depend upon the ability of the individual. Second is rehearsal of the speech. In rehearsing the speech the speaker should concentrate on the ideas he wishes to express and not on the exact words to be used. Third, the speaker should make certain that the content of the opening of the speech is crystal clear in his mind. If you are sure that the first part of your speech is inescapably fixed in your mind, you will have one less set of mental tensions to contend with as you face the audience. The best way to make sure that this has been accomplished is to say the speech over again and again, with or without an audience, until you are sure you cannot fail to recall your opening words. And fourth, the speaker should earn and deserve the assur-

ance that he is well prepared, that he has something worth saying and that he knows far more than his listeners do about a subject of importance to his audience.

A speaker is usually introduced to an audience by a person who is acting as chairman or toastmaster of the occasion. The work of the chairman is most important; if properly done it can make the job of the speaker much easier and more pleasant. Chairmen should introduce the speaker by name, give interesting biographical data about him and if possible introduce a note of congeniality or pleasantry to the situation. Long drawn introductions are usually uncalled for and are to be avoided whenever possible. In responding to the introduction, the speaker nods or bows in the direction of the chairman, calls him by name or title and then gives his salutation of opening words to the audience. It is important that the speaker shall not fail to acknowledge the chairman, for strict etiquette demands that the chairman remain standing until acknowledged by the speaker. This acknowledgement of the chairman by the speaker indicates that the chairman has relinquished his control of the meeting to the speaker.

Briefly then, let us sum up what has been said above. Fear, excitement and anxiety are a normal part of the art of speech making. These emotional reactions can be controlled by concentrating on the needs of the audience and of the subject and not on the feelings of the speaker. A humorous, clever anecdote or story will help the speaker and the audience to adjust to each other. Proceed slowly in your first minute of speaking, take time to avoid slips of the tongue and blanks of memory. Make sure that you have adequately prepared your remarks. It is not enough that you know what to say, you must know how you want to express your thoughts. It is essential that you rehearse the speech often enough so that the flow of phrases and ideas will be smooth yet with sufficient force to give you confidence and your audience a pleasurable experience.

"Everything that we have so far seen to be true of language points to the fact that it is the most significant and colossal work that the human spirit has evolved—nothing short of a finished form of expression for all communicable experience. This form may be endlessly varied by the in-

dividual without thereby losing its distinctive contours; and it is constantly reshaping itself as is all art. Language is the most massive and inclusive art we know, a mountainous and anonymous work of unconscious generations." Edward Sapir, from *Language*, Harcourt, Brace.

Creative Listening

By Ruth R. Haun

At a convention of the Speech Association of America during the mid-forties, Dr. I. S. Hayakawa, one of our leading semanticists, told of an experience when he was asked to meet with a group to discuss the subject, "What is Jazz?" Dr. Hayakawa suggested that, first, they listen to jazz records before they try to discuss what jazz is. "Otherwise," he explained, "we will discuss, define, and define the definitions." Any other method he thought, would be like talking about caviar without tasting it.

Why should creative listening be presented as a problem? Surely many of us know that creative listening is realized, by the oral interpreter as well as by some members of the listening audience, when there is a creative or re-creative approach to the oral interpretation of literature. Some teachers of oral interpretation and some oral interpreters themselves use other methods. First, there's the method of the voice and diction expert and of other skilled technicians — often resulting in a seemingly beautiful but somewhat sterile patter. Second, there's the cult of the great appreciators, who tear apart and examine, but who, like all the king's horses and all the king's men, can never put together again. Third, there's still the teacher who superimposes an interpretation; and it's often impressive. Fourth, there's the *laissez-faire* attitude expressed by the comments, "Just say the words naturally. Let the audience assume the burden of responsibility," resulting in *dead-pan readers*. But some of us are concerned with the creative listening. It is somewhat paradoxical to talk about listening; but like the Persian poet, Kahlil Gibran, "I only speak to you in words of that which you yourselves know in thought."

What is creative listening? Perhaps we can consider what William Butler Yeats said about the creative mind. Yeats said something like this: "The creative mind contemplates an image until it yields its significant essence, and then the artist writes." Could we then say: "The creative listener contemplates an image until it yields its significant essence. . . .?"

I believe I was a part of a creative listening experience. Early in March, 1951, Lawrence Lee, poet and professor of English at the University of Pittsburgh, read for the Graduate English Club his new poem, *Prometheus in Pittsburgh*. The fol-

lowing day, in an oral interpretation class, I told the students that Lawrence Lee had taught and written at the University of Virginia. He had been in the Navy, then in New York City, where he had taught at New York University. He came to Pittsburgh, and one night he drove to the top of Mount Washington. Below, the street lights met in geometric form. He saw what is called the Golden Triangle and thought:

Golden for whom . . .
For girls in shops . . .
For men in offices and men in mills . . .
For families in blackened shacks on
crumbling cliffs?

He saw the steps far below toward the street. Distant waves of orange and crimson fire surged from the open hearth furnaces. It seemed the very river was burning up. And in the heaven, "Look. They're smelting iron from the clouds!"

"This is Pittsburgh," I told the students. "You see it every day. Granted Mr. Lee has certain skills which we have not; yet besides skill, there's something else needed. There's something that the creative mind possesses, something that is also the creative listener's".

Jack, one of the students, said, "I don't know what that something is, Miss Haun. I don't know Professor Lee. Is he new around here? He seems to see and hear with a sense of newness."

The creative mind possesses a sense of newness — of searching, welcoming, adventure — the sense of wonder each one of us possessed as a child. Thomas Carlyle said: "The person who does not wonder is but a pair of spectacles behind which there is no eye." As children we knew wonder. We could see with William Blake " . . . a World in a Grain of Sand,/ and Heaven in a Wild Flower,/ Hold Infinity in the palm of. . . [our] hand [s],/ And Eternity in an hour."

As children we instinctively agreed with Walt Whitman when he said: "To me, every hour of the day and night is an unspeakable perfect miracle." As children we welcomed each new day. We knew the truth of Walt Whitman's observation when he said:

There was a child went forth every day,
And the first object he looked upon, that object
he became,
And that object became part of him for the day

or a certain part of the day,
Or for many years or stretching cycles of years.

The early lilacs became part of this child,
And grass and white and red morning-glories,
and white and red clover, and the song of
the phoebe-bird,
And the third-month lambs and the sow's pink-
fat litter.

This sense of wonder-with-empathy is the first possession that all of us have, and the first of importance that many of us lose. Dr. Kirtley Mather, distinguished scientist at Harvard University, has said that we are now living in an International Apartment House, and we can hear the laughter of our neighbors and their cries of agony, too. But I am disturbed that we sometimes refuse to listen.

During World War II Peggy, a student at the University of Pittsburgh, received a letter from a young naval officer who was stationed at some unidentified port in China. She listened even as she read his letter in class. It seemed as though he were talking to her, she said. The description of the poverty prevailing among the Chinese — poverty so great that they stalked the docks where bits of crust and meat had fallen — tore apart any veils of vague meaning. The experience became hers as she read from "Song of Myself" by Walt Whitman:

Agonies are one of my change of garments.
I do not ask the wounded person how he feels,
I myself become the wounded person,
My hurts turn livid upon me as I lean on a
cane and observe.

Listening is a part of observing. Yes, we have ears and we do not hear, eyes and we do not see, hearts and we fail to understand. At the 1950-1951 convention of the Speech Association of America, Professor Frank Rarig, visiting professor at the University of Missouri, said: "You know if we don't develop the sympathies of our students, we fail." Above all there certainly is a need for us to develop sympathetic response, to retain and renew our wonder of the world, to quicken and deepen the sense of life in ourselves, our students, and others.

One of the surest ways of deepening our sense of life is to know silence — silence as Dr. Irving J. Lee suggests, which helps us to withdraw, "... to induce delay, to aid the inspection of life facts..." There must be a sense of inner silence

to observe, to listen, to contemplate, to create; and in the midst of our days and nights filled with machine-made noises, it requires a sense of timelessness and searching and remembering to develop that quality of silence that is also solitude. In her book, *The Way of the Storyteller*, Ruth Sawyer recalls, "... the best of the traditional storytellers... have been those who live close to the heart of things — to the earth, the sea, wind and weather. They have been those who knew solitude, silence. They have been given unbroken time in which to feel deeply, to reach constantly for understanding. . . They have said with old Ivan in the story of The Deserted Mine: 'Earth — water — darkness — they are all in God's hands.'"

Yes, solitude is creative if one is strong. Judith Anderson, who played in *Medea*, said that when she was studying the part on the west coast, she'd go down to the sea and sit for hours. She'd watch the sweep of the sea and listen to the waves break against the rocks. She said she needed three hours of silence before each performance to re-create for *Medea*. She would see no one. She needed to be alone to re-create those hours when she listened to the ocean's ebb and flow. We know that Judith Anderson realized the poetry of *Medea*. She might well have said with Wordsworth: This poetry "... takes its origin from emotion recollected in tranquillity."

If the oral interpreter utilizes a creative or a re-creative approach, he will recognize, first, that the creative process comes from within; second, that creative listening is an essential factor in the process; third, that creative listening is active, not passive; fourth, that it holds a quality of wonder which quickens our sense of life; and fifth, that creative listening is realized in tranquility when the very essence of the thought is distilled, developed, and comprehended.

Many of us have heard recordings of poets and other interpreters reading poetry. Let us imagine someone who has not heard these recordings, who approaches this experience with a sense of newness. He has just heard the sound of a human voice, coming from a record-player, a voice which we might call *the voice of poetry*. All he observed was a revolving disc that he could see, touch, and measure. But the impersonal fact of the disc he would not accept as final. He listened. The voice seemed to reach out to him, and imaginatively he entered into another's life and felt it as his own. He questioned how, possibly, *the machine* could speak to him. Then one day he met the oral in-

terpreter; and, at once, he understood that *the voice of poetry* is a personal communication — a communication of man's wholeness. He continued to observe and listen. From then on, wherever he went he searched for the creativeness, the touch

of the whole person, which cannot be measured, analyzed, or graphed, but is realized none the less.

In his poem "Thought", D. H. Lawrence gives us indirectly the scope of creative listening — an integral part of thought. Creative listening, then, "... is a man in his wholeness wholly attending."

Racial Attitudes: Words versus Deeds

By Kenneth B. Clark

In studying the problem of the origin and nature of racial prejudices, most investigators have emphasized the content, intensity pattern and extent of these prejudices. Recently some significant studies have been made of the motivation and total personality structure of prejudiced individuals. There have been few if any studies of the problem of the degree to which the observed racial attitudes are essentially verbal constructs which, rather than reflecting realities which are personally experienced, are used as linguistic substitutes for reality. The relationship between verbally expressed racial attitudes and actual behavior has not been adequately studied. A number of questions arise when one considers this basic problem:

To what extent and in what ways does a verbally expressed racial attitude reflect the actual behavior of individuals in various situations involving people of the minority group?

How much of a negative or positive racial attitude elicited from a questionnaire or an interview reflects primarily expected verbal patterns of reaction to the minority group rather than some deep seated and unmodifiable aversion to that group?

Do learned stereotyped ways of thinking and speaking about a group determine the way in which one perceives and reacts to members of that group?

To what extent do rigid language patterns — name calling, derogatory and humiliating epithets and stereotyping — influence and reinforce hostile behavior toward members of minority groups?

Are verbal racial attitudes more susceptible to conformity pressures and, therefore, more amenable to positive or negative change than situationally determined behavior?

An emphasis on the linguistic component of racial attitudes can not contribute to our understanding and eventual control of the problem of

racial prejudices if this emphasis is made at the expense of studying other factors involved in prejudice; *e. g.*, the motivation for prejudice, the degree to which racial segregation teaches and reinforces prejudices, and the influence of social institutions in facilitating or retarding the development of democratic inter-group contacts. An examination of the role of language in the perpetuation of expressed racial attitudes and predisposing the individual to behave in a given way toward members of a minority group can be a meaningful contribution to our understanding of this larger problem if this factor is seen as merely one of a total complexity of factors.

Robin M. Williams, Jr., in a survey of research on problems of ethnic, racial and religious group relations for The Social Science Research Council points out a significant deficiency in these studies in the "preponderance of measurement of verbalizations (opinions) in isolation from other behavior". It is conceivable that the measurement of racial verbalization reflects factors which, while relevant to these verbalizations, might not be relevant to the actualities of intergroup behavior in different types of social situations. The implicit assumption among psychologists that there should be an identity between realities of verbal expressions and the realities of the seemingly related behavior seems to be based upon the unquestioned belief that man is a completely rational being. The belief in the essential rationality of man persists in spite of much evidence to the contrary and in spite of the wide-spread superficial acceptance of some basic Freudian pronouncements concerning the nature of human motivation.

There is an increasing body of evidence which suggests that the type of racial attitudes which individuals express is a function of what they believe is expected of them and a manifestation of rigid language patterns rather than necessarily an expression of personal conviction or a guide to

past or future behavior. Gerhart Saenger reports an investigation of the racial attitudes of customers in a large New York Department store. He observed his subjects actually being waited upon by a Negro sales clerk. Sometime after this experience and before the customers left the store, he interviewed them. Among the questions which he asked was whether these individuals would accept Negro sales clerks in department stores. Some of these individuals who had previously been observed being served by Negroes responded that they would not tolerate Negroes as sales clerks.

During the last war when defense plants were seeking to integrate Negroes into various occupations which were previously closed to them, some of these plants had difficulty in introducing Negro workers and others had relatively no trouble. Objective study of the reason for this difference indicated, among other factors, that in those plants in which the white workers were asked whether they would work with Negroes, almost invariably the white workers said "No". These plants tended to have difficulties when the Negro workers were introduced. On the other hand, those plants in which the Negroes were introduced as a matter-of-course and in which management took a firm stand, had little or no difficulty. This basic pattern of alleviating or facilitating racial tensions has been repeated in many areas of living; *e. g.*, armed services, merchant marines, recreation agencies and housing.

The situation in housing seems particularly clear and pertinent. Two of the most important studies of the influence of interracial housing on inter-group behavior are the studies by Merton, West and Jahoda of "Hilltown" and the housing study by Deutsch and Collins. Merton, West and Jahoda conclude on the basis of their observations of the consequences of interracial housing that changes in behavior occur even though the verbal attitudes toward the other race "have undergone no measurable change". They cite the development of interracial friendships and the degree to which an interracial setting provided an opportunity for members of different races to work together on some common purposeful activity. It is significant that, in spite of the observed increase in friendly behavior between the two races, when the white individuals were questioned by a white interviewer, they reverted to their habitual pattern of racial verbalizations. The socio-dynamic and linguistic significance of this fact should be explored more systematically by future research.

One of the explanations of this might be found in the fact that Hilltown was not a truly interracial project since the Negroes lived in separate buildings within the area.

The Deutsch and Collins study, however, does deal with a completely interracial housing situation. These investigators conclude that the racially integrated projects are characterized by a friendliness and a more cohesive social atmosphere among the individuals of different races. It appears from this evidence that a truly interracial housing situation not only results in increased friendliness in behavior but also increases the verbally expressed racial attitudes. It is likely that the more positive verbal racial attitudes which these individuals express reflect not only a democratizing effect of interracial housing, but also the inescapable fact of the social situation itself—the fact that these individuals not only live in an interracial situation but they know that the interviewer knows that they live in this situation. Hence, their more positive verbal racial attitudes may be seen as an acknowledgement of an inescapable social fact with which they are identified. The use of language for the communication of negative racial attitudes would serve no meaningful social function and would be contrary to their needs for personal self-esteem. If this hypothesis is verified by future research, it would support the basic contention that verbal racial attitudes are more amenable to immediate social conformity pressures and are, therefore, not a reliable index of the individual's actual behavior in a compelling social reality.

Additional support for this point of view is found in the observation of the intergroup verbalizations and behavior of children. It has been seen that children sometimes use the racial epithets which they learn from their society in their friendly contacts and play with their peers of a different nationality, religious or racial group. Nicknames such as "Wop", "Mickey", and "Nig" are not unusual among adolescent groups in marginal interracial neighborhoods. The adult's expectation that these racial words will be accompanied by interracial conflict is frequently unfounded, however. The real danger seems to lie not in the present contacts of these children among themselves, but in the fact that the continued use of these racial terms will establish a linguistic set which will influence the individual as he develops so that he continues to perceive individuals in terms of their national or racial framework rather than as in-

dividuals. The influence of language patterns in establishing a framework for perception and future behavior can not be minimized.

Rigid stereotyping of whole groups of people reflect, among other things, the use of verbal short cuts to intergroup and interpersonal complexities. Many of the verbal rigidities which form the framework of expressed interracial attitudes reflects sloppy thinking and inefficient speech patterns. This linguistic inadequacy is of social significance in that it predisposes the individual to engage in protective hostile behavior toward defenseless minority groups. The detrimental social significance is heightened by the fact that few aspects of our society provide correctives for these rigidly hostile patterns of verbalization and

thought. Indeed many of our institutions contribute to their development.

It is conceivable that, for those individuals who are specialists in the field of speech, there is a role to play in the area of social change. Any contribution toward increasing clarity in thinking and expression of thoughts can not help but contribute to the solution of the complex problems of intergroup relations. Methods which would require individuals to examine the meaning, logic, clarity and basis of the words which they utter are necessarily methods which would lessen the chances of extensive use of loose words whose function is to humiliate and degrade human beings rather than to reflect reality. Clarity and precision in speech might be one of the neglected paths toward the goal of tolerance among men.

Does History Repeat Itself For Us?

By Helen Roach

The Faculty of Columbia College unanimously recommended the appointment of a teacher of elocution at a meeting in the Fall of 1860. President King, to support the recommendation before the Board of Trustees, requested that each member of the staff state his reasons in writing. The seven letters* he received are an unusual record of faculty interest in the study of speech and are fairly representative of the varying degrees of knowledge about speech education which one might expect on most college campuses of the last century. The letters are here presented as an index of a college faculty's century-old understanding of the objectives and methods of speech education. They are a yardstick by which to evaluate current attitudes.

LETTER NO. 1

In the opinion of the undersigned, the appointment of a Teacher of Elocution will supply a want that long has been seriously felt in this institution.

Chas. Anthon, Professor of Greek

October 16, 1860

LETTER NO. 2

. . . I believe that in Elocution as in other college exercises improvement depends upon the opportunity for frequent exercise. The professor of

to call upon the sections often enough: in fact I doubt if a section can recite more than once in a session. To aid the Professor therefore in this respect, and to give the students the opportunity of committing to memory or preparing subjects for declamation and of declaiming more frequently is in my opinion the occasion of the appointment. The Teacher of Elocution should stand in the light of a Tutor to the Professor of Rhetoric.

H. Drisler, Professor of Latin

(Adjunct Professor of Greek and Latin)

October 11, 1860

LETTER NO. 3

I think that the appointment of a Tutor in Declamation is most expedient — but he ought to be connected with my department, and the recitations made to him should not be super-numerary, but regularly marked and counted in the numerical estimate of the students' standing. Any other arrangement will prove nugatory as it did before. While, however, I would press the expediency of a Tutor in Declamation being appointed as above, I respectfully state it as my opinion that the division of the Classes into three sections, once the appointment of Tutors in the several departments (is arranged), would be much more expedient, if Rhetoric with his present duties has not the time to attend to the mechanical part of the subject, or

* These letters were originally published in the Appendix to the author's *History of Speech Education at Columbia College (1754-1940)*, now out of print.

only one of the measures can at present be adopted

Charles Murray Nairne
(Professor of Moral and Intellectual
Philosophy and English Literature)

October 16, 1860

LETTER No. 4

. . . I am in the habit of concurring in any measure intended for the improvement of the College course and of placing confidence in the judgment of those entrusted with the particular departments — I therefore voted in the Present solely upon faith instead of knowledge. . .

R. S. McCulloh
(Professor of Natural and Experimental
Philosophy and Chemistry)

LETTER No. 5

. . . I have simply to say that I observed great improvement in the elocution in the College during the term of Mr. Hows' Professorship† and have noticed a marked falling off since.

Rev. Charles W. Hackley
(Professor of Mathematics and Astronomy)
October 17, 1860

LETTER No. 6

. . . . such an appointment appears to me highly important, & indeed necessary, if our students are to be properly trained for public speaking, an accomplishment so invaluable in this country. I believe that the most satisfactory results will be attained, provided a teacher of elocution can be obtained, who, not himself inflicted with any mere mannerism, or, worse still, with affectation, will exert himself to train our students, not in the art of starched & studied declamation, but in the natural, right and effective employment of all the organs concerned with the use of the voice, in the distinct enunciation & correct pronounciation of our language & in the just application of those unaffected inflections & modulations which are necessary to persuasive or forcible speaking, so that thus the result may be that eloquence which proceeds from the earnestness of fervid feeling . .

H. I. Schmidt
(Profesor of German Languages and Literature who also instructed the freshman class in English Composition)

October 16, 1860

LETTER No. 7

. . . . that such Plan meets my cordial approval provided such an instructor be discreetly chosen.

† John Stanhope Hows, a New York Drama Critic, was part-time proressor of Elocution, at \$200 a year, from 1844 to 1857. Attendance was voluntary for his no-credit course.

Such instruction, as our students formerly received in that Branch, was in my judgment then & is still not only useless but injurious — leading into a false, ostenatious, artificial delivery & intonation and so far as followed, utterly destructive of the true ends of such instruction‡. The first qualification I should demand in a Teacher is Scientific Physical Instruction in the management of the voice, so as to avoid all risk of injury or disease in the organs of speech — under any exercise to which they may be called — however continuous or severe. This I know may be effectually taught. After this qualification, I would demand the clear distinct enunciation of every word — syllable — & letter (not mute) exhibited both in his teaching and personal delivery. Then would follow the natural persuasive emphatic speech free from all dogmatic rules of rising and falling inflection of which pleasing talent he should be himself an example, then operating to attain his ends of teaching by that instinctive sympathy and imitation which is so powerful an instrument over the young both for good and evil.

John McVickar
Prof. of Evidences (of Natural and Revealed Religion)

15 October /60

In his covering letter the president stated:

"We certainly need exceedingly instruction in the art of speaking and reading.

"In the Lecture Room lately prepared for Professor Anton's department we could seat two classes at a time or about 100 students with room for chairs for the Faculty and some visitors.

"My idea is that on the 4th hour of Wednesday & Friday or any other two days the Teacher should attend & instruct his classes, say Seniors and Sophomores one hour. Juniors and Freshmen at another hour — the President and Faculty to attend in their gowns with such of the Trustees as they choose.

"I suppose that for the first term perhaps the Chair should be occupied by the teacher in lecturing & exemplifying perhaps his precepts. In the second term, speaking by the students 4 or 5 each day would be the order.

"Proficiency in the exercise to count equally in making up the merit roll with proficiency elsewhere. . . ."

‡ The professor referred to was probably Mr. Hows, highly praised by Professor Hackley in letter No. 5. From Mr. Hows' books, his *Shakespearean Reader*, for example, we would presume him to be a cultivated, psychologically sound user of the natural approach to the teaching of speech.

"The college trustees committee reported most favorably at the meeting on November 4, 1860:

"... Upon due and full consideration, your committee agree with the faculty. Language whether written or spoken is the great instrument of Communication between men, nations and ages. If it be imperfect, or corrupt, the acquisition of Knowledge will be impeded, and the power of imparting it essentially diminished. Language is the great Bond which connects the past with the present. It is the stream on which the action of mind flows, and there is in the higher Seminaries of learning, a peculiar duty to omit no means of preserving its perfect purity. The object of instruction in elocution is to attain and preserve this purity in its oral communication; in which correctness should be observed, and elegance as far as possible, attained; for elegance is only the perfection of correctness.

"From an Institution aiming at the Standard which this college proposes to establish, no Student shall be allowed to graduate who is defective in the pronunciation, accent, intonation, emphasis or enunciation of his native tongue. A defect in any of these implies a deficiency in a liberal education. Properly spoken language touches the public interest more nearly than is generally supposed; and the difficulty of its acquisition may be

inferred from the fact that it is so seldom attained. If the above requisites of spoken language be not preserved in the educated classes, it will become ineffective, its meaning obscure or unintelligible; corruption after corruption will appear, until the whole structure of language may at last be destroyed.

"Your committee might advert to the Value of a correct and expressive use of Language in a lower point of view, as serviceable in the pulpit, at the bar, on the bench in the legislature, and in the several employments of life; but they think it more appropriate to present the duty of a high seminary like this, of preserving in its purity, this priceless gift of Providence, which connects not only Man with Man but Man with his Maker; which not only renders all nations and all ages capable of walking hand in hand together, but enables them to comprehend the existence and attain the hope of another world. . . .

"RESOLVED That it is expedient that instruction in elocution should be afforded to the Students of the College; and that two hours in each week should be devoted to that purpose by the instructor. . . ."

The man appointed was retained for only one semester because it was necessary to drop the course from the college budget to avoid a deficit.

A CHEERING NOTE!

From our colleague, James M. Lewis, of Westminster College, New Wilmington, Penna., comes a letter from which we gladly quote, making an excision on the old grounds that 'comparisons are odious':

"Quite by accident I set up an 'experiment' to test the hypothesis, 'TODAY'S SPEECH is interesting.' This is how it happened.

"Test materials: (1) a copy of TODAY'S SPEECH; (2) the most recent issue of ——— (another academic journal).

"Test situation: both publications prominently displayed and equally accessible to subjects.

"Subjects: anyone who happened to stop at my desk in the Speech Department office (commonly known as Grand Central Station).

"Procedure: the comments of subjects were not-

ed if either TODAY'S SPEECH or ——— was mentioned.

"Results: Four faculty members and nine students innocently participated. All four faculty members (none on the Speech staff) picked up TODAY'S SPEECH and made comments to the effect that, 'This looks interesting.' Eight of the students made similar comments. The ninth student picked up the other journal and put it back down with no other comment than, 'Hmmmmmm!'

"Conclusion: amazing! and all without displaying even so much as 'one lithe limb or blossoming bosom'. Congratulations! The provocative questions are excellent and welcome — such as those at the bottom of page 4, etc. Etc. Etc. You have added a worthwhile publication and certainly one that will be highly successful."

Trends In Speech In The Eastern States

—Edited by: Dr. Carroll C. Arnold

SECONDARY SCHOOL CURRICULA

A summary of secondary school speech curricula, extant and hoped for, had been planned for this column but despite solicitation of comment and reports from some sixty high school teachers of Speech, too little information is yet at hand for sound treatment of the subject. In the hope that this important subject may be featured in a future column, the editor again issues a special invitation to secondary school teachers to send him their answers to the question, "How does the present speech program in your school compare with what you believe to be an ideal program in Speech for secondary schools?"

Meanwhile, significant proposals for high school training in listening have been reported. In 1950, Dr. Joseph Mersand, Chairman of the English and Speech Departments at Long Island City High School and President of the New York State English Council, addressed the following observations to the Fourth Annual Meeting of the National Council of Teachers of English:

We have always lived in a world where listening occupied most of our waking day. As Rankin pointed out as far back as 1926, we spend about 45% of our time each day in listening; 30% in speaking; 16% in reading; and 9% in writing. Yet the amount of instruction in effective listening has been either incidental, haphazard, or negligible until comparatively recent years.

Most teachers have assumed that their students would learn to listen as naturally as they learn to speak. Just as we have gradually become resigned to the realization that from 15% to 20% of our students in secondary schools are retarded in reading and need a program of remedial and developmental reading, so we are beginning to realize that a considerable percentage have not learned to listen for comprehension, that an even larger percentage cannot listen discriminatively or appreciatively.

As evidence that education for better listening and fuller appreciation of the spoken word can become an integral part of regular instruction in English or Speech, Dr. Mersand has this year prepared and submitted for inclusion in the English-Speech syllabus of the high schools of New York

City a detailed statement of objectives and methods for instruction in understanding and evaluating the mass media of communication.

The areas of study which Dr. Mersand suggests for inclusion in English and Speech curricula include magazines and newspapers, motion pictures, radio, and television. Suggested general objectives for study include:

1. Learning of the historical development and cultural significance of the medium.
2. Development of attitudes of constructive criticism and evaluation of the social and the aesthetic aspects of the medium.
3. Provision for new correlations of the language arts and other subject areas.
4. Indication of some of the vocational opportunities for writers, speakers, producers, technicians, and others.

To develop comprehension and discrimination in listening, the proposed syllabus suggests systematic study of the story requirements of each medium, the unique advantages and limitations of each medium for dramatic, expository, and persuasive communication, and the potential as against the actual quality of communicative efforts in each medium. Extensive use of radio study as motivation for practical training in reading, speaking, writing, and listening is also proposed.

SPEECH AND GENERAL EDUCATION

The Department of Speech at West Virginia University has undertaken an extensive re-examination of departmental philosophy and offerings, Professor James H. Henning, Head of the Department, reports. The agenda for the series of continuing discussions begun during 1952-53 includes such issues as the following:

1. Does the department, as a division of a college of arts and sciences, wish to move in the direction of more professional training for students?
2. How can the department best organize its curriculum to fit the concepts of education which prevail in the College of Arts and Sciences?
3. Should the department attempt to train students for specific jobs or emphasize Speech as a part of "general education"?
4. Is there a core of courses which deal with subject matter common and basic to all

areas of Speech? If so, what is the core? Should these "core" courses be required of all undergraduate majors?

Early in their deliberations members of the West Virginia staff adopted a formal statement of basic attitudes, positing that "the Speech Department is and properly should be considered a unified entity of interrelated divisions" and that its function respecting under-graduate majors should be to provide them with a "mastery of the basic skills of oral communication and the relevant body of basic subject matter, looking toward ultimate specialization . . . beyond the baccalaureate level." Governed by this statement of purpose, the department has concluded that all speech majors at the undergraduate level should take some work in all areas of Speech.

Under the program just adopted at West Virginia, speech majors must complete twenty-four semester hours of work in the prescribed courses and may be allowed a maximum of sixteen additional hours of work within the Department. Despite the heavy ration of requirements to electives, Professor Henning reports that the staff "felt this proportion was a desirable one in view of the Department's function within the College of Arts and Sciences."

NEW COURSES

The Department of Speech and Drama at Cornell University has approved in principle three new courses which, when detailed syllabi have been completed, will be submitted for approval to the Educational Policy Committee of the College of Arts and Sciences. Two of the projected offerings are intended as general electives without prerequisites, open to all students in the university. These courses are tentatively titled "Introduction to the Theatre" and "The Development of Speech from Infancy to Adulthood." The first is planned as a nonpractice course stressing exposition of the principles and methods of dramatic representation through readings, lectures and demonstrations with a view to developing better appreciation of the drama as a mode of communication. "The Development of Speech" is also planned as a nontechnical course of special value to majors in child development and to prospective parents. It will, however, also be open to speech majors.

The third and more technical course now being planned at Cornell is "The Structure and Functioning of the Vocal Mechanism." This offering is

being designed especially for qualified speech and music majors and for others interested in studying the anatomy and behavior of the vocal organs.

SPEECH IN NEW YORK TEACHERS COLLEGES

Following a two-year investigation of the status of Speech in the State Teachers Colleges of the State University of New York, a special committee of speech teachers recently released its final report to the faculties and administrative officers of the colleges involved. Among the committee's conclusions, the following seem to have general application to teacher-training institutions throughout the East:

1. Required speech courses appear to be more effective when offered independently of other course work while, at the same time, integrated closely with other departmental offerings.
2. Required course work in Speech should include the following content: Voice and Diction, Audience Psychology, Speech Composition and introduction to Debate, Oral Reading, and Public Speaking, Mass Communication, and Speech Criticism.
3. Because of the urgent need to cover these materials and for the various colleges to maintain some common objectives of course content, the minimum number of hours for required speech work should be six.
4. All speech classes should be limited to twelve to fifteen students per section.

The release of this report in October 1952 marks an important step by teachers of Speech in the University of New York system toward regularizing speech education and achieving departmental status for Speech in the various colleges of the State University.

WANTED: A NEW TREND IN RESEARCH AND TEACHING

Professor Ralph Campbell, Director of Extension for the New York State School of Industrial and Labor Relations at Cornell University and Mr. Frank E. Walser, author of the widely known *Art of Conference* have expressed, independently, their belief that the history and composition of conference groups deserve greater attention than they now receive in the study and teaching of discussion and conference methods.

Mr. Walser, fresh from several months of study-

ing conference methods in United Nations committees, points in an unpublished report to the difficulties in deliberation which grow out of the legalistic training and experience shared by most diplomats who hold places on United Nations and other international conference groups. In the UN, says Mr. Walser, methods of leadership and participation which will minimize "the strategies of power and of controversy" are studied haphazardly if at all. There is here, he believes, a body of problems too long neglected by teachers, observers, and experimenters in conference methods.

Professor Campbell draws upon his long experience with industrial and administrative staff conferences in coming to similar conclusions. As questions deserving extended study through systematic observation and experimental research, Professor Campbell proposes these among others:

1. What compensation and adjustment in conference leadership and participation are made necessary by the hierarchies of power and status which are always present in industrial and other administrative conference groups? (Mr. Walser points out that similar hierarchial patterns prevail in international conferences, often being determined by the relative strengths of nations represented.)
2. To what extent is it possible in conference situations to exclude the effects of conflict and competition existing *outside* the conference group, and to what extent must these sources of disturbance be resolved *before* conference deliberations can succeed?
3. Can any generalizations be made concerning the factors which dispose groups to acquiesce without reflection at some moments, to resist obstinately at others, and to collaborate enthusiastically at still other times? Or are these familiar phenomena in behavior wholly the consequence of the kinds of issues being considered? Or are such patterns of behavior wholly unpredictable and uncontrollable in conference?
4. To what extent and in what ways does the "history" of the tradition of a conference group (as distinguished from the

history and experience of the individuals who compose the group) determine its probable productivity in conference or affect the conference procedures to which it is amenable? (Mr. Walser points to deleterious effects of the tradition of parliamentary rigidity in UN committees.)

It is the general tendency of research and teaching in discussion methods to concentrate upon the individual's psychological preparation for and his attitudes toward reflection and toward the techniques of group leaders. Mr. Walser and Professor Campbell, generalizing from long experience with nonacademic deliberative bodies, now remind us that many important conference groups have life histories, traditions, and extra-conference pressures which affect their productivity at least as significantly as do the psychological histories of the individual group members.

INTERDEPARTMENTAL PROJECTS

Frequently the division of literature and drama combine forces to produce an important school or college play; but Arion, the student dramatic club at Keuka College, achieves a unique degree of interdepartmental collaboration in its productions. Director William D. Hammack cites the club's presentation of *The Trojan Women* in January 1953 as a typical example. A class in choral speech provided the chorus of twenty-three voices representing the women of Troy, the college Dance Club and its director prepared the choreography and dances for each of the six spoken choruses of the play, and a dance soloist was drawn from the Physical Education Department's regular course in Modern Dance. Costumes were designed and made by members of a class in Dress Design and, although their services were not required for *The Trojan Women*, Mr. Hammack reports that it is his custom to call upon classes in food preparation to design and prepare comestibles used as stage properties, table settings, and the like. Faculty members who supervise dramatic productions at Keuka College are willing to assume the burden of co-ordinating efforts thus widely delegated "in order that dramatic activities, though generally extra-curricular, shall be looked upon as an integral part of the whole educational program."

Significant Research In The Eastern States

—Edited by: Dr. David C. Phillips

The breadth of the area falling under the term "speech" is easily seen by the scope of the research reported below. The editor of this section expresses his appreciation to those who have reported research just completed or still underway. At the same time he would like to point out that this section of the journal offers an opportunity for *all* readers to pass along information of value to others. It is well known that a goodly amount of research is being done in the eastern area. The results of that research can be fully utilized only when the results are known to interested parties. These pages can be of service as a contact medium. If any reader is doing research, knows of someone doing some interesting analyses, or reads valuable material that merits the attention of others, please contact the editor. This section of the journal can be valuable to all but only if everyone assumes the responsibility of scout and reporter.

Brooklyn College continues its interesting research in the area of stuttering and Dr. Oliver Bloodstein reports: "Two noteworthy items of information have turned up here lately as the result of research effects of Masters degree candidates. Phyllis Finkelstein and Stanley Weisberger administered the Oseretsky Tests of Motor Proficiency to 15 stutterers and 15 non-stuttering children matched for age, sex and sidedness. The stutterers were found to be slightly, though not significantly, superior to the non-stutterers in all aspects of motor ability measured by these tests. This is contrary to previous findings regarding the general physical coordination of stutterers.

"In another study just completed, Roberta Miller discovered that a group of college stutterers made significantly poorer scores than a group of college non-stutterers on the House-Tree-Person Test, a projective test of psycho-sexual adjustment. Though these results may be interpreted in several ways, they are in accord with the psycho-analytic theory of stuttering."

Dr. Geraldine Garrison, Speech and Hearing Consultant of the State Department of Education in Connecticut, is screening the Connecticut public School population to determine what percent may be expected to have: "1. Delayed speech or no speech; 2. The various kinds of lisps including lateral, interdental, nasal, etc.; 3. Major sound

omissions, additions and substitutions; 4. Minor articulation problems; 5. Non-fluency; 6. Stuttering; 7. Voice problems; 8. Speech defects caused by impaired hearing; 9. So-called "childhood aphasia." Miss Garrison reports that a complete survey of this nature has never been conducted on a state-wide basis.

A combined research project has been conducted by Professor H. C. Youngerman, Speech, and Professor L. Gorlow, Psychology, at Penn State College. The project includes validation of the Rorschach Test and speech rating profiles. The Rorschach Test has been given to four speech classes as a group test to determine the roles of Tension and Aggression in a situation where communication is the focal factor. The speech rating profiles include five categories. These are Substance, Organization, Personal Tension, Friendliness and Physical Behavior. The group test was given to each class once. The speech rating profiles have been used in connection with two speeches in each class and as ratings for speakers in a contest. It is anticipated that the Rorschach scores will be significant in comparison with the patterns of ratings given by each person for other speakers in the classes. It is also anticipated that the speech rating profiles may reveal significant uses for such profiles in the classroom for both teacher and student.

S. M. Vinocour this summer completed at The Pennsylvania State College the first doctoral dissertation in the field of international speech, on the topic: "Syngman Rhee: Spokesman for Korea," which deals with direct and delegated speech activities during the period of political crisis in Korea in the spring and summer of 1952. Dr. Vinocour spent ten months in Korea gathering source data for his study.

Word from Carroll Arnold at Cornell University shows a continued strong research program there. "Three studies of special modes of communication in the theatre are being completed at Cornell. Graduate students, Clifford W. Wingate, Joseph A. Withey and Herbert L. Smith are completing doctoral dissertations analysing the principles and methods of poetic drama, form, and presentationism, respectively. Other doctoral studies in drama and the theatre being completed this year include Marian G. Thompson's "The Dramatic

Criticism of T. S. Eliot," Thurman W. Stanback's "A Study of Twelve 'Unsympathetic' Women Characters in Modern Drama," Harold V. Gould's "The Aims and Methods of Drama and the Theatre in American Education," and Seymour Ruden's "The Dramatic Criticism of George Jean Nathan"

"In the area of public address and rhetorical criticism Roy F. Hudson has completed a doctoral study of the writings of the American Colonial preachers of the period 1620-70. The investigation is especially concerned with discovering what views of communication these preachers held and their contributions to development of subsequent theories of homiletics and rhetoric.

"Assistant Professor Robert W. Albright and his wife, Joy S. Albright, have received a grant-in-aid to carry on an investigation of child language. Their chief purpose is to study the general process of language development and the chief stages in its development. This includes the various dimensions of the language system (intonation, sounds, words, and syntax) and the social and psychological relations involved.

"The methods which the Albrights are using are historical or genetic, descriptive, and analytical. Data are now being gathered concerning the growth of language in several children and for other children data are collected for the particular level their language development has reached. For all children being studied the phonemic systems are being charted in terms of the correspondence between the consonants, vowels, consonant clusters, vowel clusters, and consonant-vowel patterns in the structure of the conventional language and the sounds in their "little language." After study of the sound systems has been completed, the morphemic and syntactic levels of the child language will be investigated.

"As this research progresses an attempt will also be made to analyze the process underlying the cultural integration of the child through his use of utterances in changing situations. Various hypotheses of language growth will be tested in terms of how well they fit the data that have been gathered."

BRIEF NOTES OF RESEARCH COMPLETED OR UNDERWAY

David R. Mackay of The Pennsylvania State

College is writing "The History of the National Association of Broadcasters, 1923-53." The project is officially authorized by the President of the Board of Directors of the National Association of Radio and Television Broadcasters.

Cecil de Banke, chairman of the Department of Speech at Wellesley, has published a book entitled, "Shakespearean Stage Production." Virginia Miller of the same institution has completed an article on "Present Day Use of the Broad A in Eastern Massachusetts", to be published soon.

Clayton H. Schug of The Pennsylvania State College has two problems under study. One is an attempt to discover the correlation between the attitude (or change of attitude) toward the proposition debated and the particular side of the proposition upheld in inter-scholastic and inter-collegiate debate. The other concerns the status of speech courses in American theological seminaries. Mr. Schug's most recent article was in *The Speech Teacher* for November, 1952. It is an objective study of the attitude of administrators and teachers toward debate.

Temple University theses on the Masters level completed this year include: Malthon M. Anapol's study, "An Experimental Study of the Reliability and Validity of Certain Non-Professional Debate Judges," Anita Golove Shmukler's research on "Benjamin Franklin's Philosophy of Speech," Charles A. Parker's "An Analysis of the Consonant Speech Sound Discrimination Ability of Six-Year-Old Children."

Warren D. Smith of the University of Rhode Island English staff has completed three articles on Shakespeare. "Cloten With Caius" was published in *Studies in Philosophy*, April, 1952; "Stage Settings in Shakespeare's Dialogue", in *Modern Philology*, August, 1952; and "The Duplicate Revelation of Portia's Death," in the *Shakespeare Quarterly*, April 1953. C. M. Billmeyer of the same institution has completed some technical work on television dealing with the attenuation and impedance of the "Twin lead" wire. Paul Rohe is studying the use of educational television by small universities. Mr. Rohe, Mr. John Oosten-drop and Mrs. A. C. Hoffman are completing a project on the adaptation of discussion programs in educational television.

Today's Speech Books In Review

—Edited by: Professor Arthur Eisenstadt

The year 1953 has seen many new speech publications; so many that critical review of all or even most must yield to descriptive rather than evaluative treatment. In most of the areas of speech — fundamentals, public speaking, speech correction, theatre, interpretation, to name several — the fields have been re-explored and strengthened. Let's illustrate this briefly with a look at our recent publications.

Looming large in the field of public address is *The Art of Good Speech* by McBurney and Wrage. The authors very properly ground their work on the axiom that good speech and democracy are vital partners. Expounded are eleven principles of good speech and their application to four types of speech: inquiry or investigation, reporting, advocacy or persuasion, and the evocative or stimulating speech. Chapters on content, organization, audience analysis, delivery factors, special occasions, and group speech situations round out this work. Especially to be commended are the breadth of scope and the point of view that truly good speech strengthens not only the individual but his community and its civic structure as well.

Allied to this classical-traditional approach is Mouat's *Guide to Effective Public Speaking*, which is divided into Elements of Speechmaking, Types of Speech, and Speech Criticism. Crisp, concise presentation, profuse examples, and a very interesting exposition of outlining, via two outlines, one for plans and ideas, the second for arrangement and support of those same ideas, make this a distinctive work. The handling of the speech criticism section is somewhat sparse, but represents a laudable addition to a worth-while publication.

More heavily oriented toward the sociological and semantic approach is *Integrative Speech* by Murray, Barnard and Garland. The root philosophy of Murray's earlier work — "that effective speaking depends on the integration of the individual" — is here expanded, together with principles drawn from rhetoric, logic, psychology, sociodrama and sociometry. The book opens with discussion of the personal and social aspects of communication, the functions and obligations of speech. Handling materials, audience relationships, semantic problems and 'practical public

speaking' techniques are then studied. A considerably more detailed treatment of group speech activities than the McBurney text form the final quarter of the work, with debate, discussion, parliamentary meetings and sociodrama each receiving specific attention.

An extremely lucid and attractive book for secondary schools is the new *Fundamentals of Speech* by Barnes and Smith. It is obviously the result of many years of experimentation, research, and experience. The format and content are conventional, including individual analysis and needs, speech mechanism and function, bases of communication, techniques of reading aloud and speech making. However, the manner of presentation, the use of lively drawings and testimonials as chapter leads, and the richness of illustration and practice selections will be warmly welcomed as motivational material by many teachers.

Two books dealing with ideas in conflict and ideas on resolving conflict are *Discussion and Debate* by Behl, and *Persuasion*, by Brembeck and Howell. The former gives good, thorough coverage of the mechanics and techniques of debate preparation and practice. It follows this with pointers on delivery, audience analysis, judging methods, discussion theory and practice; and closes with five highly useful appendices. Especially helpful are the materials on the Discussion Progression and Student Congress Rules. *Persuasion* concerns itself less with the forms of communication and more with the raw stuff of logic and emotion which makes or mars communication. Each chapter opens with a brief outline of its contents, and closes with a summary and conclusions, adding no little to clarity and effectiveness. Sources and techniques of persuasion, and the application and evaluation of these sources and techniques are presented in scholarly, trenchant fashion. This reviewer particularly applauds the key statement closing chapter one, "The hope of democracy lies not only in the continual rise of persuaders who will champion its cause, but also in the constant, courageous and careful auditing of all systems of persuasion." Many of today's speech books give explicit endorsement to this same principle, and thereby reflect realization of the growing scope and function of speech education, from its early elocution days as a social accomplishment,

through its development as a vocational necessity, and now to its latest and greatest role as community matrix and catalyst.

Vividly illustrating this potency of public address is the collection of *Representative American Speeches: 1952-1953* by A. C. Baird. Each speech is preceded by a review of the occasion, the issues, and the audience reaction, together with a commentary on the delivery. Topics like foreign relations, presidential campaign issues, national ideals, economic policies and ethical and religious ideals, are used, and biographical notes on each speaker are appended. Once again, the dynamic impact of speech on the American scene is demonstrated.

No less busy and useful have been the labors of researchers and writers in the area of speech correction. Although not of the '53 vintage, mention should be made of George Miller's *Language and Communication*. For those who feel that public address and clinical speech are far apart, here is some brilliant enlightenment — and reproof. How the warp and woof of language, mind, society, and communication are logically intermingled is brought out by the chapters on Phonetic Approach, Statistical Approach, Verbal Habits, and Social Approach. Teachers and students of rhetoric and correction can gain sounder perspective on both fields from this volume — and greater mutual respect, as well.

The relatively small collection of good books on speech correction for children has been augmented by Virgil Anderson's *Improving the Child's Speech*. In it the usual fields of voice and diction disorders are carefully covered. Both the style of treatment and special chapters on personal problems and integration with the general curriculum orient the book toward parents and lay teachers. A picture articulation test for non-readers is included, as are a special preface and an annotated table of contents for parents. Definitely recommended. Similar in speech content, but aimed at college-level audiences is *Developing Your Speaking Voice*, by Harrison Karr. Two main divisions, Producing the Voice, and Using the Voice, encompass the anatomy, physiology and physical science involved, and their application. Interestingly, Karr deliberately treats tone production before breathing, and builds his exercise material around motivational factors. The author's desire to improve speech for everyday needs as well as for public performances sets a purposeful, practical

note which the straightforward language of the text does much to enhance.

Readers desiring short, easy-to-read material on speech improvement will find it in the Mulgrave series called *Improve Your Speech*, which deals in practical manner with how to prepare for an oral examination, how to correct a lisp, oral problems of pronunciation, vocabulary, oral reading, poise and posture — with a wealth of practice exercises.

An important revision is the new *Books About The Blind*, by Helga Lende, chief librarian of the American Foundation for the Blind. Well-annotated, covering more than four thousand references, and subdivided into groupings such as Education for the Young Blind, Psychology in the Field of Blindness, Economic Adjustment and Social Adjustment, it should be extremely valuable to those who work with the handicapped. Sections on Speech Training, Hearing, Attitudes, and the Deaf-Blind will be of especial interest to speech teachers. Also in the Field of books about books is Houghton-Mifflin's *Wonderful World of Books*, edited by A. Stefferud. In its seventy-two short articles will be found food for thought and inspiration, plus considerable help for teacher and student alike. The contributors are top-flight teachers, printers, publishers, librarians and churchmen, including T. V. Smith, Gilbert Highet, and our own John Gassner and Paul D. Leedy.

Many of the older speech works have tended, good as they were, to grow less influential, to yield to newer interpretations, even, in some instances, to fade quite away. It is refreshing, then, to cite a text whose truths and observations stand out with as much vigor and attractiveness today as they first did some two decades and three editions ago. *Reading Aloud*, by W. M. Parrish, appeared this year in a revised and enlarged edition, still proclaiming as its basic philosophy that oral reading "... can be worthy, cultural and humanizing discipline in itself. . . ." The Plan of Study and Criteria of Oral Reading in each chapter have been retained, many new exercise selections have been added, and review questions close each chapter. Voice, Diction, Attitudes, Imagination. Emotion, and Meanings are discussed, analyzed and then applied to Verse, Poetry and Prose in traditional and definitive manner. The new edition may well win even more 'parrishoners', so to speak, than its predecessors.

The field of theatre finds itself in possession of a study which points out by its very presence that

just such studies are regrettably few in number. The title is *Directing the Play*, A source Book of Stagecraft, by Belasco, Craig, Stanislavsky, Reinhardt, Shaw, Hopkins, Logan, and other regisseurs of note. Both editing and its illustrated history of directing are by Toby Cole and H. K. Chinoy, who earlier produced *Actors on Acting*. Part One, "The Emergence of the Director", a historical account, is followed by "The Vision and Method of the Director", fifteen essays by directors, including hitherto unpublished articles by Appia, Meyerhold and Copeau. The final portion, "The Director at Work", offers authentic rehearsal transcripts, prompt books, and production notes by Kazan, Barrault and Clurman, among others, and the work as a whole treats origins, principles, techniques and application in unhurried yet intensive fashion, a rather remarkable achievement.

One of the fastest-growing speech fields is that of television. Too many of the books purporting to explain television know-how are largely one-man's-experience affairs, and lack breadth of vision or turn out to be inflexible and therefore ineffective when applied elsewhere. A book which seeks to overcome these limitations is the new *Television Advertising and Production Handbook*, by Settel, Glenn, and associates. The "associates" are officials from NBC, CBS, ABC, and the DuMont Network, along with a goodly handful of presidents and general managers of advertising and sales agencies of national prominence — right knowledgeable associates. Along with chapters on the financial, legal and engineering aspects of TV are sections on Staging the Television Show, Staging Facilities, Casting for Television, and Writing the TV Dramatic Show, each by a highly successful practitioner. Students of persuasion will be fascinated and edified by the sales techniques discussed in "Mail-Order Advertising On TV". While the lack of an overall philosophy or view point on standards of quality or operational procedure will be deplored, perhaps the answer is, as chapter eleven notes, that "Television, as a science and as an art form, moves so rapidly that any rules of style and technique may be outmoded tomorrow."

In any event, plain, down-to-earth, specific information on a multitude of television activities is here supplied in generous measure, by the very people whose daily life is precisely what they are explaining.

So much for what the bookmen are doing. In retrospect, it would seem to be, by and large, a good job. Our next issue will treat the last of the 1953 publications, a compendium of adult-course public speaking and conciliation texts, a broad over-view of college speech books by a college teacher who has taken part in many a text-winning session, and a garnering of information on free and inexpensive visual aids for speech teachers at all levels. Until then, pleasant teaching!

Books Reviewed

- McBurney, J. H. and Wrage, E. J., *The Art of Good Speech*, N. Y.: Prentice-Hall, Inc., 1953, 584 pp. \$4.50
- Murray, E., Barnard, R. H., and Garland, I. V., *Integrative Speech*, N. Y.: The Dryden Press, 1953, pp. 617, \$4.75.
- Mouat, L. H., *A Guide to Effective Public Speaking*, Boston: D. C. Heath and Co., 1953, pp. 262, \$2.75.
- Barnes, H. G., and Smith, L. W., *Speech Fundamentals*, N. Y.: Prentice-Hall, Inc., 1953, pp. 554, \$3.45.
- Behl, W. A., *Discussion and Debate*, N. Y.: The Ronald Press Co., 1953, pp. 365, \$4.00.
- Brembeck, W. L., and Howell, W. S., *Persuasion*, N. Y.: Prentice-Hall, Inc., 1952, pp. 488, \$5.25.
- Baird, A. C., *Representative American Speeches: 1952-1953*, N. Y.: The H. W. Wilson Co., 1953, pp. 199 \$1.75.
- Miller, G., *Language and Communication*, N. Y.: McGraw-Hill Book Co., Inc., 1951, pp. 298, \$5.00.
- Anderson, V. A., *Improving the Child's Speech*, N. Y.: Oxford University Press, 1953, pp. 333, \$5.50.
- Karr, H. M., *Developing Your Speaking Voice*, N. Y.: Harper and Brothers, 1953, pp. 506, \$5.00.
- Mulgrave, D. I., *Improve Your Speech*, (3 booklets), N. Y.: Dorothy Mulgrave, 250 Fourth Ave., 1953, pp. 30, \$1.00 ea.
- Lende, H., *Books About The Blind*, N. Y.: American Foundation for the Blind, 1953, pp. 357, \$5.00.
- Stefferd, A., ed., *Wonderful World of Books*, Boston: Houghton-Mifflin Co., 1953, pp. 319, \$2.00.
- Parrish, W. M., *Reading Aloud*, N. Y.: Ronald Press Co., 1953, 3rd. ed., pp. 572, \$3.00.
- Settel, I., and Glen, N., *Television Advertising and Production Handbook*, N. Y.: Thomas Y. Crowell Co., 1953, pp. 480, \$6.00.

SEVEN SUGGESTIONS

Will every member of the SAES please help in building our circulation list? First, subscribe yourself — by making sure your membership in the SAES is up to date. Second, remind all your colleagues that they, too, should be active members — and keep their files of TODAY'S SPEECH complete. Third, make sure that a subscription is turned in for your school library — and also for the public libraries in your area. Fourth, among your professional colleagues in other departments you may find many who would gladly pay \$1.50 a year to be on our subscription list. Fifth, among your business and professional acquaintances are many men and women who would value receiving

TODAY'S SPEECH if you will bring it to their attention and tell them of the low subscription cost. Sixth, until our subscription list and advertising are extended enough to carry the costs, we must depend upon sponsorships — at \$5 for each individual, and at \$15 for the fifteen speech associations within our Eastern orbit. Seventh, what suggestions do you, in turn, have to help make TODAY'S SPEECH the type of magazine you want it to be?

NOTE: please mail your membership, subscriptions and checks to our Executive Secretary, Dr. Gordon Hostettler, Department of Speech and Dramatic Arts, Temple University, Philadelphia.

OUR AUTHORS

In the business meeting of last Spring's Speech Association of the Eastern States, the people who pay the bills — the general membership — expressed themselves very vigorously as wanting TODAY'S SPEECH to be "more practical and more popular." This issue provides a test of how thoroughly we mean what we were saying to one another; our authors for this issue are predominantly men of action — many of them from outside the Speech field — who can and do tell us what speech needs they encounter and how they should be met.

Brent Baxter (Ph. D., Minnesota) came to his present position as Director of Agencies Research for the Prudential Life Insurance Company by way of an instructorship in psychology at Ohio State, personnel testing in the Air Technical Service Command, a period as Industrial Psychologist at the Owen-Corning Fibreglass Corp. and a spell as Assistant to the Vice President in Charge of Personnel of the Chesapeake and Ohio Railroad.

For consideration of Labor-Management Speech problems we are fortunate in having articles by Mark Starr, Educational Director of the AFL International Ladies Garment Workers' Union and by F. Kenneth Brasted, Director of the Educational Department of the National Association of Manufacturers.

Austin J. Freeley (Ed. M., Boston U.), who teaches speech at Boston University, has written out of his practical experience in conducting classes for the Institute of American Bankers.

Richard C. Reager (M. A., New York U.), chairman of the Department of Speech at Rutgers University, is well-known for his popular textbooks in speech and for the many speech institutes which he conducts for industrial and busi-

ness concerns all over the nation.

James H. Henning (Ph. D., Northwestern), Head of the Department of Speech of West Virginia University, and last year's very effective President of the Eastern States Speech Association, presents a practical discussion of how to prepare a speech, based on a talk which he delivered to the Medical Society of the District of Columbia, on April 4, 1952. A similar adaptation of this talk has been printed in the *Medical Annals of the District of Columbia*, Dec., 1952, and in the *Digest of Ophthalmology and Otolaryngology*, April 1953.

Earl H. Ryan (M. A., Columbia), another former President of the SAES — under whose incumbency plans were first laid for TODAY'S SPEECH — does his speech teaching in the School of Business and Civic Administration of the City College of New York.

Ruth R. Haun, who writes on Creative Listening, is a member of the Speech staff of the University of Pittsburgh.

Kenneth B. Clark (Ph. D., Columbia — with his A. B. and M. A. from Howard) is Assistant Professor of Psychology in the City College of New York. Author of over 30 articles in psychology and psychiatry journals, he has served on numerous commissions of the federal government to study problems of minority groups.

Helen P. Roach (Ph. D., Teachers College of Columbia) is Assistant Professor of Speech at Brooklyn College.

We are proud of these contributors and we welcome to future issues all who have something to say, in any and all of the broad areas of Speech, which will help us who teach and all who practice "the most universal of the the arts."

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